

**FIRST LOOK**

**SAMSUNG NX10**



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2010**

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## Awards for best on the market



Recently, Fen Oswin stood before the gathered manufacturers and retailers of the UK photo industry

and presented an award to Canon on behalf of the AP forum users. After a nomination process and a polled vote, the EOS 7D was chosen by our forum members as the best new product launched in 2009.

This was an award chosen and presented by AP readers. This was only one of 13 product award categories that made up the Amateur Photographer Awards 2010 ceremony, and it was the award that was most obviously presented for the benefit of the AP readership. It is easy to get confused, of course; all the lumps of engraved glass presented as awards to product manufacturers on that day were made for the benefit of the AP readership. The awards congratulate outstanding products, but their principal reason is to recommend those products. This is a magazine for informing readers what to buy, and these awards represent a year's work of highlighting the best products we have tested over the past 12 months. Nikon didn't win professional camera of the year because we want Nikon to like us; it won because we want you to know that the D3X is the best professional camera on the market.

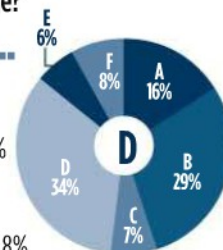
## Our question of the week

**In AP 6 February we asked...**

**Where did you gain most of your photographic knowledge?**

**You answered...**

- A Books 16%
- B Magazines 29%
- C Other photographers 7%
- D Own experience 34%
- E Formal tuition 6%
- F Looking at others' work 8%



**This week we ask...**

**Do you broadly agree with the awards given?**

A Yes, all B Yes, most C A few D None

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[www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

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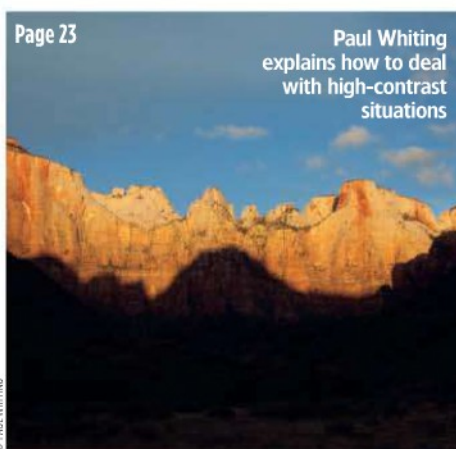
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Find out how to take great wideangle portraits

## Send us your pictures

To have your pictures published in Gallery, send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit [www.amateurphotographer.co.uk/apgallery](http://www.amateurphotographer.co.uk/apgallery) for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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Paul Whiting explains how to deal with high-contrast situations

© PAUL WHITING

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# Samsung NX10

**Damien Demolder** gets to try the new Samsung NX10 APS-C micro system camera for a morning

**T**HERE are plenty of people who like to look down their noses at Samsung's GX series of cameras, preferring the obvious and established brands such as Canon and Nikon. Even the Pentax K10D and K20D, which were effectively the same as the Samsung GX-10 and GX-20, were picked over the Korean-branded alternatives that were often as much as £150 cheaper. We have to remember that maybe cameras are not just tools to many of us, and that there are emotional attachments and lifestyle aspirations involved. Brand loyalty will often see individuals stick to a single marque for life. There is snobbery in the camera shop and camera club, and if I were not a journalist bound to try

every model and see each for its own merits and weaknesses, I might be affected by it, too. Even Samsung's own Korean executives are amazed when I take a GX-20 out of my bag to photograph them. I'm not just being polite, although that would be a good enough reason in itself. The fact is, I genuinely like using the camera and enjoy the images it produces.

The Samsung GX-20 is an excellent camera. Its weak spot is its AF speed, but its colour reproduction, detail resolution, noise characteristics, functionality and handling more than make up for it.

That the NX10 is a shrunken GX-20 gives the new camera great potential. If it can produce the same quality as the two-year-old DSLR I'll be very pleased, and it will offer a unique photographic proposition. I have to say, though, that in my experience, when creating mass-market products, manufacturers often take a great sensor and degrade it with noise processing and colour saturation to create a more immediately print-ready image.

## First impressions

The camera I used for the morning wasn't a finished product, so I'm not in a position to fully assess image quality or even the performance of the AF and AE systems. At the same time, though, cameras are very rarely worse as finished products than when they are pre-production. I'm therefore happy to comment on the aspects that I think have worked well, but you won't find any negative comments to balance this first look – this isn't buying advice.

## Key features

- 14.6-million-pixel CMOS sensor
- Electronic viewfinder
- AMOLED 3in screen
- Three lenses launched
- Five more lenses planned this year

The NX20 fitted with the new 55-200mm lens and SEF-42A flash unit

## Resolution

The relationship between anti-noise processing and real resolution is an inversely proportional one, with the cleanest images paying the price for their smooth tones with a lack of fine detail. So I was nervous when Samsung told me that the company had been working on reducing image noise in preparation for the launch of the NX series. Fortunately, the engineers seem to have concentrated their efforts on chroma noise, leaving the luminance 'grain' to help describe the fine textures and patterns. This was the first thing I checked, taking the ISO setting through the range right up to ISO 3200. As I had been using the GX-20 at ISO 3200 all week to shoot without flash at the Consumer Electronics Show (CES) in the USA, I was able to see immediately that there is an easily measurable improvement in the quality of high ISO pictures.

## Handling

The second aspect of the camera I wanted to check was the handling. I had seen other pre-production models in the past and was struck that the NX operating system is as sophisticated as that used in the GX series. If this is the final menu system, we should expect a logical set of control elements and a way of working that is much more like an SLR than a compact. There are compact camera elements included, though, especially in the choice of colour options, with the same shooting styles that are used in the company's top-end compacts.

The EVF seems excellent, too. Resolution and brightness are good, and the display elements are clear and well placed. I wasn't able to find out the refresh rate of the EVF or the rear AMOLED 3in display, but both react very quickly and pan quite well. Colours on-screen and in-file are



natural and realistic, as is contrast, providing information-filled images that will hopefully stand processing without colour distortion and highlight loss. I found the autoexposure system more than able to handle the scenes I pointed it at.

## Size

Placed next to the GX-20, the NX10 offers significant weight and space savings, although the round-edged design makes the body appear slightly larger than it really is. Placed alongside the Panasonic Lumix DMC-GH1, the NX10 is fractionally longer but a good deal slimmer. The camera is comparable in size to Samsung's own WB5000 bridge camera. That the body is not substantially bigger than the GH1's is quite an achievement.

I found that the AF system was faster than I had expected and that it worked well in both bright and dim indoor conditions. The system usually managed to lock on to my subject quickly, although I wasn't able to try it on moving subjects.

## Making it fit in

For some reason, Samsung has decided to move away from the universally compatible Adobe DNG raw file format to its own proprietary file format for which no one will have

the software. This is a shame, because allowing the camera to fit in with existing systems will make it far easier for photographers to adopt the NX system. Existing GX users will have to learn new software that in all likelihood will not be as good as Adobe's, as well as suffering lens and flashgun incompatibility issues. I wasn't able to find anyone to explain why Samsung has dropped DNG, and I can't think of a sensible reason myself. The lens and flash compatibility issues are more than likely due to the company's break

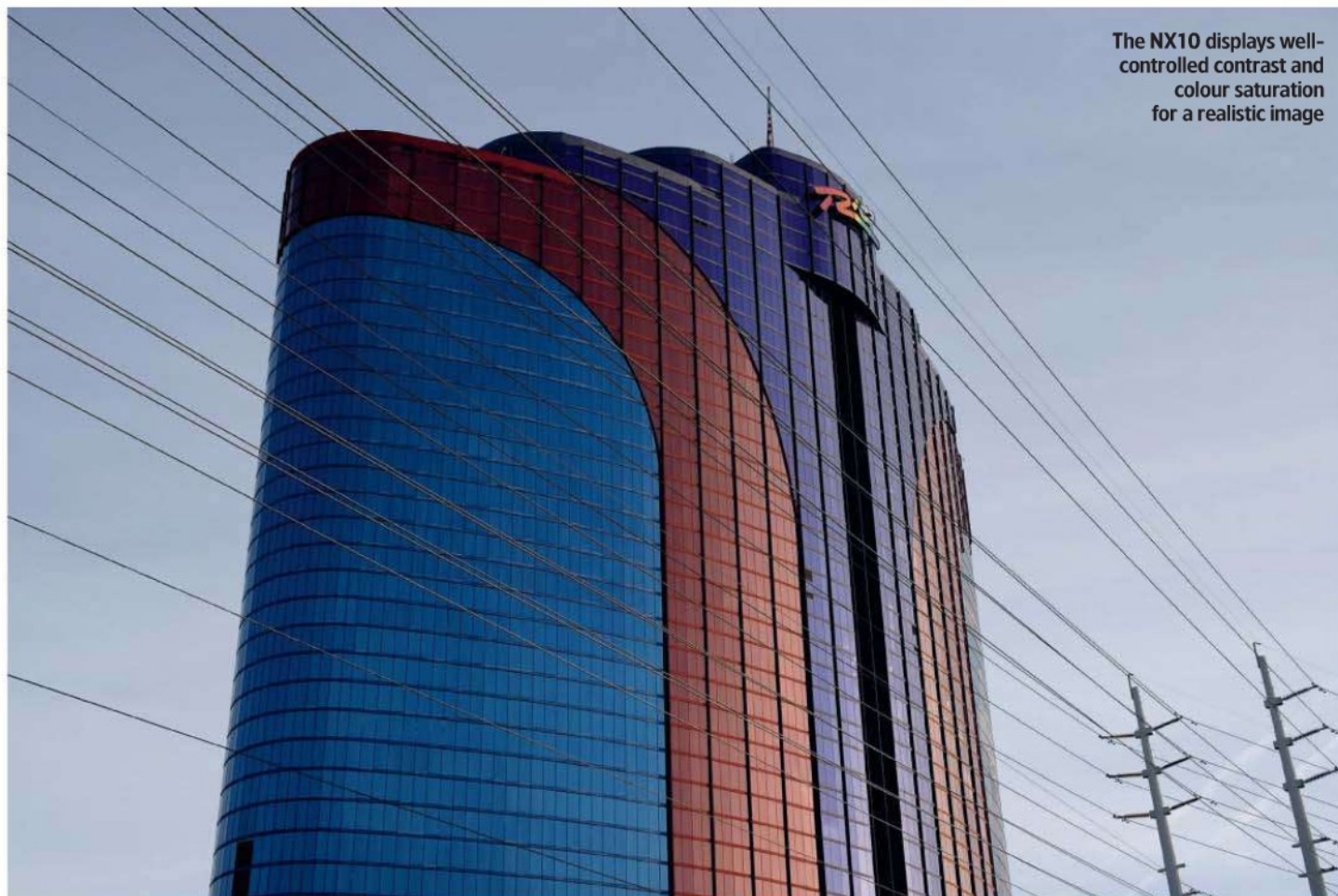
“This series of cameras seems set to give the Micro Four Thirds system quite a run for its money”



away from Pentax; the Japanese may hold licences for the flash and lens communications that Samsung does not want to pay for. I was able to get reasonable flash exposures with an external GX flash unit attached, but not without some manual intervention.

## Conclusion

I've been looking forward to seeing this camera in action since I first heard about it. The Micro Four Thirds system has proved that there is a good market for this type of small, interchangeable-lens camera, but the fact that this model has a larger and potentially less noise-prone sensor gives it an extra edge of appeal. Certainly, my first impressions are very positive indeed. I am actually quite surprised how well the camera performed – not because Samsung makes poor cameras, but because the company appears to have chosen image quality over high-contrast, highly saturated and noise-smoothed pictures. This series of cameras seems set to give the Micro Four Thirds system quite a run for its money, and so long as traditional enthusiasts can get over the fact that it is made by Samsung, it should do well. If this first look is anything to go by, it certainly deserves to. I look forward to seeing a fully working model in the near future. **AP**



The NX10 displays well-controlled contrast and colour saturation for a realistic image

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# News

News | Analysis | Comment | PhotoDiary 20/2/10

**The comparison with the EOS 7D cannot be avoided as it is to this model that the 550D owes much of its feature set**

AP's first look at the EOS 550D, page 6



Enthusiast EOS boasts 'semi-pro' features | New sensor | ISO 12,800 | £800 price tag

## Canon plugs EOS gap with 550D



### Full HD video enters consumer DSLR arena

**C**ANON this week launches the EOS 550D, an 18-million-pixel DSLR encompassing 'Full HD' video and 'semi-professional' features targeted at the enthusiast and advanced consumer.

The EOS 550D is due in shops on 24 February priced £799.99 (body only). A dedicated battery grip (BG-E8) will be available, compatible with AA batteries, costing £159.99.

The 550D does not replace the entry-level EOS 450D or the EOS 500D, but will sit above them in the range, according to Mike Owen, Canon Europe's Photo Products planning manager.

Boasting Full HD (1920x1080 pixels) movie capability, photographers may view the EOS 550D as a more affordable alternative to the camera's four-month-old higher-spec sibling, the £1,800 EOS 7D.

In an interview with AP, Owen said he expects its launch will 'blur the line' between Canon's entry-level

and 'mid-range' DSLRs where, he admitted, there has in the past been a 'gap'.

The EOS 550D houses a new 18MP APS-C-size CMOS imaging sensor, which, says Owen, is similar to that on the semi-professional EOS 7D, with 'fewer channels'.

It boasts a top burst rate of 3.7 frames per second for up to an (unconfirmed) maximum of 250 frames, depending on memory card.

Billed as an 'evolution from previous models' – and an EOS first – the 550D allows photographers to set a top ISO limit when using the automatic ISO mode in a bid to allow control over the maximum amount of noise they want in their images.

The camera's 100–6400 ISO range is expandable to '12,800'.

The 3in Clear View LCD screen features an aspect ratio of 3:2, designed to mirror the ratio of the sensor, said Owen. Canon has boosted the monitor's resolution to '1,040,000' dots.

Build-quality differences

over the EOS 7D include a plastic body (the 7D has a magnesium-alloy shell), a slightly smaller grip and lack of weather-sealing.

Technology trickling down from the 7D includes iFCL metering. This aims to use focus, colour and luminance information to determine 'consistently exposed shots'.

A new exposure metering sensor features 63 zones, arranged in a 'dual layer' that is designed to combat overexposure that can result from metering sensors typically being more sensitive to red subjects, says Canon.

Features also include Canon's EOS Integrated [sensor] Cleaning System.

The 7D's technical superiority includes an 8fps burst rate and 19 AF points (ten more than the 550D), for example.

The 550D is the first Canon DSLR to accept SDXC cards. It will also be compatible with Eye-Fi, a memory card that allows images to be transferred over a Wi-Fi [wireless] network.

CANON will be hoping to attract customers outside the traditional photographic arena with its inclusion of Full HD video (1920x1080 pixels) in the EOS 550D.

Mike Owen, Canon Europe's Photo Products planning manager, acknowledges that the 550D's main market will be the keen stills photographer.

Yet there is growing evidence of a burgeoning interest in HD video among consumers, creating a potential new market for camera makers.

Canon UK told us that its London office receives up to five phone calls a day from budding filmmakers wanting to borrow the Full HD-equipped Canon EOS 5D Mark II for student and/or documentary projects.

'It [HD video] will be a useful tool for many different photographers and creatives,' said Owen.

Owen told us that he expects a combination of camera features to attract buyers, rather than one single aspect. 'Outstanding stills and movies bring convergence of technology closer together at a price point that people would not have thought achievable in the past,' he told us.

Using HD movie on the 550D, photographers can control the shutter speed, aperture and equivalent

ISO, thus allowing control of depth-of-field, for example. Video fans may also welcome the choice of 24fps, 25fps and 30fps modes at full HD resolution in its highest-quality capture, and 50fps and 60fps in 720p.

To aid handling, a 'stop/start' movie-activation button has been added to the camera, which can record a maximum of 12 minutes of HD video at one time, according to Canon.

The EOS 550D has a built-in microphone and will be compatible with an optional external microphone (3.5mm socket). It also features a built-in HDMI port so images to be viewed on an HD-compatible TV.

In a first for Canon, the 550D adds a movie-crop function that records using the central '640x480 pixel' area of the sensor – to create an effective magnification of 'approximately seven times', according to the firm.

Canon UK has confirmed that the EOS 550D will be available in two kits: one that includes an 18–55mm, priced £899.99 and another with an 18–135mm lens costing £1,099.99.

There will also be a 'dual kit' (18–55mm plus 55–250mm zoom), priced £1,199.99.

● For the full spec and video interview with Canon Europe, visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

# EOS 550D: a more affordable 7D?

Is it a more affordable EOS 7D or an enhanced EOS 500D? **Damien Demolder** takes a look at a pre-production Canon EOS 550D

**T**HERE are more obvious gaps in the Canon EOS range than where the entry-level models meet the enthusiast bodies. There are already three beginner bodies to choose from, some of which are now rather long in the tooth.

You could argue that it was the EOS 1000D that needed refreshing. However, the company has instead decided to boost its more advanced entry-model proposition with a model that sits between the EOS 500D and the EOS 50D.

It is an uncomfortable fit, though, as the newcomer, with its 18-million-pixel resolution, rather puts the 15.1-million-pixel sensors of its neighbours to shame.

The comparison with the EOS 7D cannot be avoided as it is to this model – Canon's last-launched DSLR – that the EOS 550D owes much of its feature set.

The question as to whether this is a scaled-down EOS 7D or

a polished EOS 500D is not immediately easy to answer.

## In the hand

The first thing I noticed about the 550D was the slightly different body shape. The base of the pentaprism is broader than in previous models and the shoulder above the nameplate seems much more rounded, while the lens mount bulges out of the body in a neat set of curves.

There are new grip and body coverings, too, which seem to add extra purchase in the hand. A new rubber pad mounted on the front of the body, for the left hand, works especially well.

For such a lightweight and entry-level body, the EOS 550D seems remarkably well made. The joints seem to fit well, and although it isn't marketed as a weatherproof camera the EOS 550D certainly feels capable of surviving a bit of wet weather.

In all, the camera feels good to use

and comfortable to hold. Although it will be less expensive than many others in the EOS range, the EOS 550D still costs a lot of money – so it should feel well made and solid.

## EOS 7D on a budget?

While the sensor is closely related to the unit used in the EOS 7D, it is equipped with only half the number of read-out channels, so even with a DIGIC 4 processor behind it the 8fps of the EOS 7D cannot be reached (figures quote a best speed of a still reasonable 3.7fps).

Mike Owen, of Canon Europe, says there is no reason the sensor should not deliver image quality as good as the twice-the-price EOS 7D. It will not be an easy sell, but what consumers are paying for in the EOS 7D are the build quality and a set of extra features.

For example, while the EOS 550D can make use of wireless flash systems via a hotshoe-mounted EX unit, it does not feature the built-in wireless flash control from the pop-up gun that the EOS 7D offers.

Also, those who like to store raw and JPEG versions of each shot only have the option with the EOS 550D to select the largest JPEG size, while the EOS 7D offers a range of image size and compression options.

The EOS 550D shares the same nine-point AF array with the EOS 500D, and backs it with the same spot, partial, centreweighted and EV metering modes.

In this model, though, the metering is controlled by the EOS 7D's 63-zone iFCL dual-layer sensor that is supposed to be better able

to negotiate powerful colours.

A new 3in Clear View LCD screen carries a resolution that, at 1,040,000 dots, exceeds that of any other EOS model. While this was seemingly clear enough in the conditions in which I used the camera, this is not the Clear View II system seen on the back of the EOS 7D and the EOS-1D Mark IV.

This is the first Canon EOS camera that is compatible with the new SDXC memory card so, in theory, this standard will allow the capacity of SD cards to reach 2TB. For now, though, we'll have to settle for 64GB.

## More pixels = good

Mike Owen says image quality is improved by adding an extra three million pixels to this class of camera.

It seems 18 million pixels could become a standard even for its entry-class products. This raises the question of whether Canon's kit zoom lenses are capable of servicing so many densely packed pixels, but Mike Owen assures me they can.

The camera will be kitted in Europe with the EF-S 18-55mm f/3.5-5.6 IS and the EF-S 18-135mm f/3.5-5.6 IS, both of which are new-generation lenses designed for modern DSLRs. Anyone using older kit-type lenses in front of this sensor may not get the most out of it.

## Conclusion

We can never really tell what a new camera is like until we have tested a final production sample, but it seems the forthcoming EOS 550D has plenty of promise. If it really does produce image quality on a par with the EOS 7D, in a body more aligned in price to the current EOS 500D, it should prove very popular.

An upgrade to 18 million pixels for the EOS 500D is a good enough reason for the EOS 550D to exist, but add the more advanced features that have trickled down from the EOS 7D and you get a camera that should enable novices and enthusiasts alike to reach new levels of quality.



Mike Owen, Canon Europe's Photo Products planning manager, shows AP the new EOS 550D

# Amateur Photographer First look

Do you have a story?  
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Telephone 0203 148 4129  
Fax 0203 148 8130

Email [amateurphotographer@ipcmedia.com](mailto:amateurphotographer@ipcmedia.com)



## Nikon debuts new wideangle lenses

NIKON has confirmed the launch of two new lenses for digital SLRs, including an FX-format zoom aimed at photo enthusiasts.

The 16-35mm AF-S Nikkor f/4G ED VR is designed for use on FX-format cameras such as the D700, according to Nikon.

The £1,049.99 newcomer was developed on the back of customer demand for a 'more affordable' alternative to other lenses in Nikon's professional range.

It is expected to arrive in UK stores this month.

'The robust magnesium construction and weather sealing will make it an ideal choice for the adventurous enthusiast and professional photographer,' claimed the firm.

Nikon has also announced details of the 24mm AF-S Nikkor f/1.4G ED, a professional lens priced £1,949.99.

'The shallow depth of field and bright viewfinder image offered by this new fast-aperture prime lens will appeal to many photographers, particularly in the photojournalism community,' added Nikon in a statement.

Due out in March, it boasts a 'unique optical system', combining a Nano Crystal coating, ED glass and aspherical lens elements to minimise distortion and aberration.

## Fraudster in fake postal order scam

A FRAUDSTER who tried to dupe a camera shop by using £600 worth of 'fake' postal orders to buy a Leica D-Lux 4 has been stopped in his tracks.

Police are understood to have raided an address in East London after the suspect sent false postal orders to Clifton Cameras in Dursley, Gloucestershire.

Clifton Cameras owner Mark Williams reported his suspicions to a police officer on his way home from a local bank that had refused to accept the postal orders on 7 January.

A Gloucestershire Police spokesman confirmed that the force is currently investigating the case. He told us that the suspect had posted the 'fake postal orders'

to Clifton Cameras, requesting the Leica camera be delivered to an address in London.

Last month lens maker Carl Zeiss alerted UK dealers about a 'possible fraud attempt' by a man using fake postal orders.

Zeiss UK spokesman Paul Longley warned: 'A number of customers have been contacted by a gentleman wanting to purchase expensive equipment.'

'Very few questions are asked about the equipment, there is no haggling over price and he says he will send a cheque for the amount agreed.'

'If you receive such an order and payment, either by cheque or postal order, please make sure they are genuine by having your bank or post office check them thoroughly.'

# PhotoDiary

A week of photographic opportunity

## WEDNESDAY

17 FEBRUARY

**EXHIBITION** Jane Bown: Exposures 100 Portraits, until 19 February at University Gallery, Northumbria University, Newcastle upon Tyne NE1 8ST. Tel: 0191 227 4424. Visit [www.northumbria.ac.uk/universitygallery](http://www.northumbria.ac.uk/universitygallery). **EXHIBITION** Look Both Ways by Matt Stuart, until 26 February at KesselsKramer, London N1 6PB. Tel: 0207 033 7680. Visit [www.kkoutlet.com](http://www.kkoutlet.com).

## THURSDAY

18 FEBRUARY

**EXHIBITION** Giacomo Brunelli: The Animals (b&w 35mm film images), until 26 March at Photofusion, London SW9 8LA. Tel: 0207 738 5774. Visit [www.photofusion.org](http://www.photofusion.org). **EXHIBITION** Guns and Roses by Guido Mocafico, until 20 February at Hamiltons Gallery, London W1K 2EU. Tel: 0207 499 9493. Visit [www.hamiltonsgallery.com](http://www.hamiltonsgallery.com).

## FRIDAY

19 FEBRUARY

**EXHIBITION** Crazy God by Yvonne De Rosa, until 6 March at Diemer/Noble Photography, London W1T 3PY. Tel: 0207 636 5375. Visit [www.diemernoblephotography.com](http://www.diemernoblephotography.com). **EXHIBITION** Circus by Anderson and Low, until 11 April at The Lowry, Greater Manchester M50 3AZ. Tel: 0870 787 5793. Visit [www.thelowry.com](http://www.thelowry.com).

## SATURDAY

20 FEBRUARY

**EXHIBITION** Once We Were Birds (photographs of Hungarian Roma) by Tina Carr and Annemarie Schöne, until 20 February at Oriel Myrddin Gallery, Church Lane, Carmarthen, Wales SA31 1LH. Tel: 01267 222 775. **EXHIBITION** Rock 'n' Roll Animals by Sophie Jarry, until 21 March at Proud Camden, London NW1 8AH. Tel: 0207 482 3867. Visit [www.proud.co.uk](http://www.proud.co.uk).



© TINA CARR AND ANNEMARIE SCHÖNE

## SUNDAY

21 FEBRUARY

**EXHIBITION** Photo i, Photo You by various artists at Calvert 22, London E2 7JP. Tel: 0207 6132 141. Visit [www.calvert22.org](http://www.calvert22.org). **DON'T MISS** Chinese New Year 2010 celebrations (noon-6pm) in central London, includes Chinese dragons and dancing in Trafalgar Square. Visit [www.london.gov.uk/mayor/chinese\\_ny/index.jsp](http://www.london.gov.uk/mayor/chinese_ny/index.jsp).

## MONDAY

22 FEBRUARY

**EXHIBITION** of images with a 'political dimension' by Santu Mofokeng, until 20 March at Aberystwyth Arts Centre, Aberystwyth University, Wales SY23 3DE. Tel: 01970 623 232. Visit [www.aberystwythartscentre.co.uk](http://www.aberystwythartscentre.co.uk). **EXHIBITION** by Gina Glover, until 5 March at Hoopers Gallery, London EC1R 0AA. Tel: 0207 490 3907. Visit [www.hoopersgallery.co.uk](http://www.hoopersgallery.co.uk).

## TUESDAY

23 FEBRUARY

**EXHIBITION** Shaped by War: Photographs by Don McCullin, until 13 June at Imperial War Museum North, Manchester M17 1TZ. Tel: 0161 836 4000. Visit [www.iwm.org.uk](http://www.iwm.org.uk). **EXHIBITION** The Way I See It by Chris Upton, until 14 March at Patchings Farm Art Centre, Nottinghamshire NG14 6NU. Visit [www.chrisuptonphotography.com](http://www.chrisuptonphotography.com).

## Russian president on software mission

**R**USSIAN Prime Minister Vladimir Putin never shies away from an opportunity to boost his image. Now, it seems the country's president, Dmitry Medvedev, is also keen on image enhancement – but on the other side of the camera.

AP has learned that Canadian firm Corel upgraded its digital photo enhancement software after a request from President Medvedev.

One might imagine the diary of a Russian president to be brimming with more pressing assignments, yet sources at Corel have confirmed that Medvedev's

office contacted company bosses when he found himself in a bit of a fix.

Apparently, Medvedev, who is a keen photographer, had discovered that his digital camera was not compatible with Corel PaintShop Pro Photo X2. So, on hearing of his predicament, Corel upgraded its software to work with his equipment.

A Corel spokesman was not able to confirm which camera Medvedev was using at the time, but the president's enthusiasm for photography is well documented.

Last month, the BBC reported that one of Medvedev's pictures sold



for more than £1 million at a charity auction in St Petersburg.

See AP 27 February for Angela Nicholson's test of X3, Corel's latest version of PaintShop Pro Photo.



### Olympus compacts

An industry-wide deluge of digital compact cameras due in March will include three Olympus Mju models in the shape of the Mju 5010 (£199.99), Mju 7040 (£239.99) and Mju 9010 (£289.99), each featuring 14-million-pixel resolution. The Mju 9010, for example, features a 28-280mm lens in 35mm viewing angle terms. There are also two new additions to the Olympus FE-series, also due in shops in March. The FE-5030 and FE-4040 each carry a 14MP sensor and will be priced at £170 and £160 respectively. The FE-5030 sports a 26-130mm equivalent zoom, while the FE-4040 deploys a 26-105mm lens. Features also include a 2.7in LCD screen.

### Samsung rules out takeover

Samsung Digital Imaging does not plan to buy Pentax, one of the most famous brands in photography. Park Sang-Jin, the firm's president and CEO, told the *Korea Times* that Samsung will 'maintain its current links with its Japanese partner [Pentax]'.



RENE BURRO/MAGNUM PHOTOS

## Magnum's history ends up in wild west

MAGNUM Photos' entire archive of prints, consisting of 200,000 original press photographs, are set to be 'preserved and catalogued' at a museum in Texas in the US.

The news came after the agency confirmed that the archive, which is billed as the most valuable collection in the history of photography, was sold to an investment firm run by the boss of computer giant Dell (see *News*, AP 13 February).

In a statement, Magnum said that its collection will be housed at the Harry Ransom Center, a museum based at the University of Texas. They were previously stored by Magnum in New York.

The Magnum Archive Collection, which dates from

the 1930s, documents major world events such as the D-Day landings. It carries a reported insurance value in excess of \$100 million.

The archive includes images captured by photo legends such as Henri Cartier-Bresson, Robert Capa and Elliott Erwitt.

It also features portraits of world leaders and Hollywood stars such as Marilyn Monroe.

The Magnum Collection was sold to MSD Capital, a private investment firm run by Michael S Dell, chairman and CEO of Dell Inc.

Details of the deal have not been disclosed.

The Texas museum's other exhibits include documents from the Watergate scandal of the 1970s.

## ClubNews

AP's weekly round-up of club news from all over Britain

### Peterborough Photographic Society

The annual exhibition will take place from 27 February–28 March at Peterborough Museum, Priestgate, Peterborough PE1 1LF (Tel: 01733 864 663). The show will include projected images and there will be 'something for everyone', said spokesman Richard Houghton. Visit [www.peterboroughps.org.uk](http://www.peterboroughps.org.uk).

### Grimsby Photographic Society

Grimsby MP Austin Mitchell is due to open the society's annual exhibition on 11 March. The show will be open to the public from 12–26 March and is free to enter. 'You will see breathtaking examples of the new high dynamic range techniques, stunning landscapes, wildlife pictures and portraits,' said a spokesman. The library is located at the Town Hall Square, Grimsby DN1 1HG. Visit [www.grimsbyphotographicsociety.co.uk](http://www.grimsbyphotographicsociety.co.uk).

### Richmond & Twickenham Photographic Society

The society, which this year celebrates its 120th year, will host an exhibition from 31 March–11 April. It is set to include 'retrospective work', prints, slides and digital images. Weekend digital imaging demonstrations are also planned. For details visit [www.rtps.org.uk](http://www.rtps.org.uk).

Send club news to: [aevents@ipcmedia.com](mailto:aevents@ipcmedia.com)



### Amateur Photographer

This week in...

# 1917

Exposure problems were just one of the potential pitfalls created by snow scenes, according to AP's issue dated 19 February 1917. Recalling his first such pictures, captured pre-1871, FM Sutcliffe wrote: 'Who does not remember his first snow photograph? I know I wept when my first was finished because the snow was much darker than the sky.' Avoiding the use of an obvious snow-related pun, he added: 'It was no joke taking snowscapes on wet plates. The developer sometimes froze on the plate, except just in the corner held by the finger and thumb. The developer was not in a dish – such luxuries were unknown.' Referring to his photo (above), he continued: 'Perhaps if I had had one of Wellington and Ward's extra speedy plates I might have been able to get the snow brighter and the clouds as well, for the snow seems to be underexposed...'

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# Review

Your guide to the latest photography books, exhibitions and websites



© CECIL BEATON WITH MODEL, 1946. BY IRVING PENN. © THE IRVING PENN. FOUNDATION

## Exhibition

### Irving Penn Portraits

Until 6 June. Wolfson Gallery, National Portrait Gallery, St Martin's Place, London WC2H 0HE. Open Mon-Sun 10am-6pm (late opening until 9pm Thurs and Fri). Tel: 0207 306 0055. Website: [www.npg.org.uk](http://www.npg.org.uk). Admission £10 (conc £9)

When Irving Penn died last year, the world lost one of its most important photographic icons. In a career lasting more than 60 years, American-born Penn produced numerous iconic portraits. A total of 120 prints feature in this exhibition, including portraits of Truman Capote, Alfred Hitchcock, Harold Pinter and Pablo Picasso. Also on display are several of Penn's early portraits taken for *Vogue* magazine and images that have never been exhibited, including an intriguing portrait of Cecil Beaton (above).

Not only did Penn produce a formidable body of work, but he was also unafraid to explore innovative

ways of working. In the 1940s, while many of his contemporaries were using complex sets for their portrait photography, Penn photographed his subjects in an almost completely empty studio. Using tungsten light and few props, he favoured simple backgrounds. From the 1950s Penn continued his explorations, photographing his subjects up close and concentrating on subtle flickers of expression rather than the whole figure. This is a wonderful celebration of one of photography's brightest stars. An accompanying catalogue, *Irving Penn Portraits*, priced £25, is available to buy. **Gemma Padley**



## Book review

### Light & Shadow

*The Art of Landscape Photography*  
By Fran Halsall  
Frances Lincoln, paperback, 144 pages,  
£16.99, ISBN 978-0-7112-3016-3

Books that proclaim to help you 'see' the landscape better and understand it in a more visceral manner always hold great potential for waffle. So it was a pleasant surprise to find Fran Halsall's thoughtful commentaries and intelligent analysis in *Light & Shadow*.

It must be said first that Fran Halsall takes a good picture. The collection of landscapes in *Light & Shadow* are soft, subtle and, most importantly, realistic. Yet the real standout is that Fran has explained how she made each image and her reasons for taking it. Breaking the book into three sections – Light, Form and Time – she reveals the meticulous planning of colours, light and careful arrangement of subjects that go into each of her images. If you enjoy AP's *Photo insight* series and would like to be a fly on the wall in the mind of a photographer, then this is the book for you. **Jeff Meyer**



## Book review

### Legacy

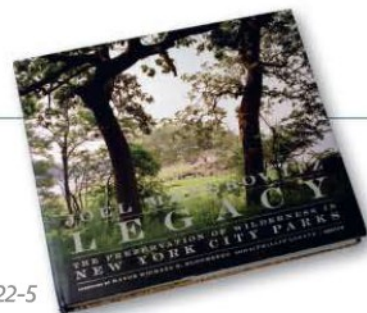
*The Preservation of Wilderness in New York City Parks*  
By Joel Meyerowitz  
Aperture, hardback, 300 pages, £45, ISBN 978-1-59711-122-5

If you were the mayor of New York City and wanted to commission a photographer to document your city's acres of parks and wilderness for posterity, there is perhaps no photographer more qualified for the job than Joel Meyerowitz. As a born-and-bred New Yorker who still calls the Big Apple home, Meyerowitz's connection to New York is long established, most recently with his 2006 opus *Aftermath: The World Trade Center Archive*. Here again with *Legacy*, Meyerowitz shows his ability to compile a sensitive portrait of a location as he explores the urban wilderness tucked away in New York's boroughs.

However, a word of warning: not to invoke an overused analogy about a popular yeast extract, but many will either love or hate this compilation. This is a collection of pictures of trees, empty

pebble beaches and metal fences in woods, and most images lack the dramatic light he made famous in *Cape Light* or the emotional punch of *Aftermath*. Yet taken as a whole, Meyerowitz has shown us New York as we've never seen it before and even captured the passage of time as nature reclaims long-abandoned buildings. Meyerowitz is the only photographer I can think of who can shift so fluidly between breathtakingly beautiful to head-scratching contemporary and important reportage. *Legacy* may not rank among his most outstanding series, but his ability to find depth and diversity in 250 images of trees and urban wilderness reinforces Meyerowitz's position as one of the most exceptional photographers working today.

**Jeff Meyer**



© JOEL MEYEROWITZ COURTESY FLEWING HIGGINS

## Website

**www.brucepercy.com**

It's a great feeling when you stumble across a website that blows you away, and Bruce Percy's excellent effort is one of those sites. Engaging and eye-catching, there is so much content here it's almost too good to be true. Based in Edinburgh, Bruce has been taking pictures since the 1980s. With a passion for photographing the wilderness, Bruce's photography is based around exploring landscapes and foreign cultures with a view to capturing an element of drama and excitement.

Divided into 12 sub-sections, Bruce's portfolio covers street portraiture, portraits, landscapes and documentary photographs. From misty vistas in India to gushing waterfalls and jagged cliff edges in Iceland, there is much here to explore. However, the images are only part of Bruce's extensive site. Podcasts offer an extra dimension and there is a section explaining his influences and technical processes, and a blog that is regularly updated – something all too often overlooked by bloggers. Bruce also runs photography workshops in Scotland. Bookmark this website as you'll want to return to it again and again. **Gemma Padley**



# Letters

## Letter of the week

wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card (in a choice of CompactFlash, SD or Memory Stick)\*



**FUJIFILM**



### Pentax price pain

The question of the week on page three of AP 30 January asks, 'Have you ever owned a Pentax or K-mount SLR?' The answer is yes, I have, and I still do, and now I have a DSLR that works with all my lenses. You can't do that with the other brands. However, Damien Demolder's editorial comment that led to this question was interesting. Pentax has a problem at the moment. It appears to be fading from the market. This, I suspect, is largely because the company seems to have lost the plot.

I am happy with what I own, but reviewers' opinions seem to suggest that Pentax has products that are not quite good enough, and a range that's not quite wide enough, to appeal to high-end, premium-price-paying enthusiasts. The 'big two' have the hearts and minds of the profession and the photographic press, and Pentax can't hope to change that any time soon.

The company has a range of products that it should be targeting at newbies and rising wannabees. In that market it has to have products of such good originality/quality, and a pricing strategy that is such good value, that dealerships and their potential customers can't afford to ignore them. This surely means that it should be pitching its prices for existing products in the budget-to-middle range, but in the past 12-18 months the opposite has been happening, particularly with some of its lenses. That can't be entirely due to exchange rates because it hasn't happened to other makers' ranges to anything like the same degree. Also, the new DSLR bodies appear too expensive in relation to the competition.

So has Pentax developed a death wish or is the new parent company intent on pricing the brand into oblivion? It will be a pity if a respected old brand ceases to exist, but unless it bucks up its ideas that's the way it will go.  
**Mike Gosling, Northants**

**Pentax probably can't achieve the same economies of scale that Canon and Nikon can, but being expensive is an unhealthy position to be in. A balance has to be found between profitability and finding the right price – Damien Demolder, Editor**

### Puzzled!

I enjoyed reading Angela Nicholson's article on stabilisation systems (AP 23 January), but I was puzzled about her reasons for saying that the reciprocal rule changes when using lenses on DX-format Nikon cameras (or any digital camera other than full frame), and that she reduced the focal length of the 55-200mm lens from 200mm to 125mm for the test on the Nikon D300.

I am not aware that the smaller sensor on the D300 has any effect on the properties of a lens, other than to crop the image. It does not affect

the amount of vibration of the lens, nor does it affect the perspective or depth of field. A lens will retain all the properties of its focal length on both FX and DX-format sensors, although on DX sensors the coverage will be cropped. In the same way, a DX lens used on an FX camera will be cropped without increasing camera shake. It might be safer if you checked the premise of your tests with Nikon, as I am sure the reciprocal rule is not altered by changes in the sensor size in their cameras. However, I could be wrong.

There is a lot of confusion about

crop factor in relation to lenses. People often talk nonsense about the 50mm lens becoming a good 75mm portrait lens when used on the D300, or a 200mm lens becoming a 300mm for wildlife photography. The focal lengths of these lenses remain unaltered by the size of the sensor; it is simply the 'coverage' that is cropped. It is the excellent perspective qualities of the portrait lens that make it good, and similarly it is the magnifying aspects of the telephoto lens that pulls the wildlife closer – not the cropped sensor.

**Ron Mason, Dunfermline**

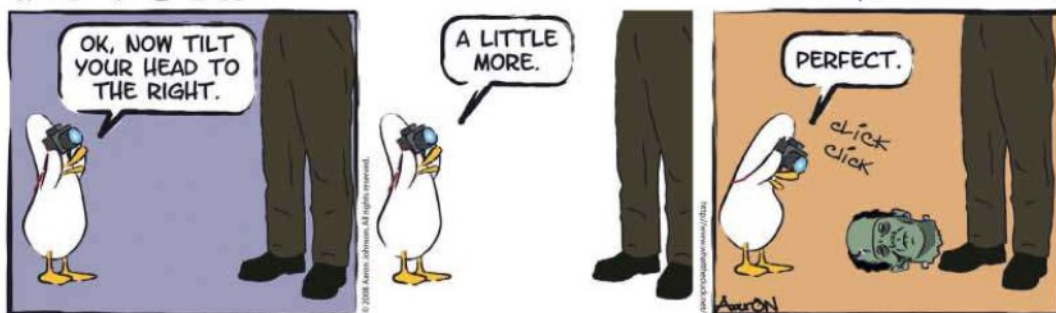
**You are quite correct to say that the properties of a lens do not change when it is used on a camera with an APS-C-sized sensor rather than a full-frame device. However, as the smaller sensor effectively crops the image, elements appear larger in the frame at any given focal length. This means that any blur will be enhanced and made more visible. It is therefore advisable to use a faster shutter speed when handholding an APS-C-format DSLR than you might with a full-frame camera – Angela Nicholson, technical editor**

### Anything but random

Neil Mudford's *Backchat* column on RAID (AP 30 January) was well intentioned but rather muddled. It started by defining RAID as Random Array of Independent Drives, but RAID is anything but 'random'. It is, in fact, 'redundant', and comes from the fact that storing data in several places provides redundancy.

I would also suggest that some of his methods are not nearly as simple as they are made to sound. For example, Neil says that after buying a second disk you can implement RAID mirroring, and while strictly speaking this is true, it is technically much

### What The Duck



Write to Letters, Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU  
fax to 020 3148 8130 or email to [amateurphotographer@ipcmedia.com](mailto:amateurphotographer@ipcmedia.com)

\* Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

## Difficult to define

I entered this slide (see right) in a local camera club contest, but it didn't win. The image generated some discussion since it had not been digitally manipulated (the rest of the club knows that I won't have anything to do with digital imaging or computers). I explained that I had used the 'Harris shutter' technique, taking four exposures on one frame over a space of about ten minutes, using a different filter for each exposure (red, green, blue and a polariser). Anything moving (the clouds, water and leaves, and so on) would be tinted the colour of the filter that happened to be over the lens at the time, while stationary subjects (such as the trees and ground) would remain their normal colour.

This provoked a further discussion on how this could be accomplished on a computer. I suggested that doing it on the computer would not be photography, since it would not involve light, optics or exposure time. The rest of the club thought differently. I've been interested in photography for more than 40 years, and I thought I knew its definition. But I guess I don't.

**Bill Green, Virginia, USA**

**I can imagine the discussion – Damien Demolder, Editor**

more involved than he suggests. I'd venture that the showstopper for most readers is that the consumer versions of Windows do not support mirroring; only the 'server' versions do.

With modern SATA drives and the constant march of technology, the topic rapidly becomes very tricky and I'd be bold enough to suggest that if your readers don't already know a lot about computers and RAID, it's probably beyond them, unless they relish a highly technical challenge. For the average consumer, the sensible way to enjoy the protection of RAID is to buy a RAID-enabled external disk system; there are several advertised in the AP advertisement pages. For those wanting chapter and verse on Digital Asset Management (DAM), Peter Krogh's *The DAM Book* should be mandatory reading.

**Pete Birrell, Midlothian**

## No long for this world?

Having read the recent news about Jessops' voluntary liquidation, I would like to share a little story that suggests to me why the company may not be with us much longer.

For 40 years I have bought photographic gear from Jessops, initially a little shop in Leicester (we used to travel down with bulk orders from the camera club), so I was overjoyed when we finally got a branch in Scunthorpe. I soon got to know the manager well and had some fine deals. Unfortunately, it didn't last long.

A few weeks ago, I looked into buying a Canon EOS 7D. I consulted AP, checked the prices and decided

that I wanted the body, a battery grip and a spare battery, so it was quite a bit of cash. I noted the deals from the AP regulars, but thought I'd give Jessops a chance. I also thought that I could save on delivery by collecting the gear at the Doncaster store.

I rang the order line. No, Jessops wouldn't price match because the AP advertisers I mentioned supplied non-British goods. I was told I should buy from Jessops at an extra £100 or so to guarantee British imports. The sales person would not budge, saying they could not buy it in at the prices quoted in the AP adverts. Needless to say, I politely hung up.

A friend of mine suggested I try LCE, which has a shop in Lincoln. I rang them, told them what I wanted, told them the best price in AP and went to pick it up a couple of days later, even though they had to order it in. They matched the price in AP and I had to pay nothing for delivery. Goodbye, Jessops.

**Paul Broadbent, via email**

## Global reach

For many years, Coca-Cola has claimed that you will find a bottle of Coke anywhere you go in the world. I took the accompanying photograph at the entrance of a local housing estate. Is the Canon EOS brand starting to follow suit?

**David Griffiths, Llanelli**



# Back Chat

AP reader **Nigel Lee** asks, is your camera a photographic tool or just your latest fashion accessory?

**A**BOUT a year ago I bought a new Nikon F6 film camera. As a non-digital purchase it does, of course, buck the buying trend a little, but this is incidental to the observation I would like to make. The camera could be described as Nikon's film equivalent of its top-end D3 digital SLR and it is styled on similar lines. I also own and use a Nikon FM2. The FM2 (at the time I write this) represents a 25-year-old design and is no longer made. I am aware, however, that my F6 camera essentially does no more than the much older FM2 model.

Regarding the design of these cameras, both are beautifully made; one of them is basically mechanical in its operation, while one of them is essentially electronic; one is essentially manual in its operation and one a lot more automated; one has a more sophisticated exposure and metering system, as well as a more advanced film-transport system; both, though, have very bright and clear viewfinders; of the two cameras, one is perhaps better suited to use on a tripod, while the other excels in handheld situations where its simplicity and smaller size and weight make it very quick and easy to use; and finally, their specifications differ

**What is largely responsible for the differences between the cameras is the influence of fashion**

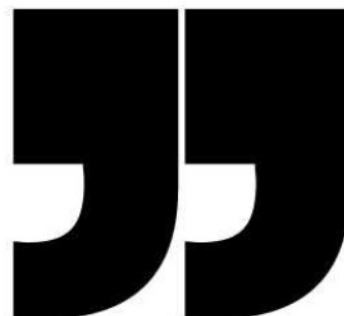
here and there to quite a degree (especially on paper). Both cameras are precisely made optical instruments and a joy to use, and for the most part, both are equally capable of producing photographs that are technically as good as 35mm film allows.

Looking at the two cameras and comparing

them from a design point of view, it is plain to see that the two cameras are noticeably different. However, most of the differences between them have nothing to do with what could be called basic 'camera function'. This has not changed much (if at all) in the past 25 years, or even, for the matter, since photography began about 150 years ago.

No, what is largely responsible for the differences between the cameras is the influence of fashion: the prevailing trends in design and styling current at the time the cameras first appeared. Undeniably, my F6 is remarkably similar to the Nikon D3, and clearly both cameras have been designed in accordance with what is currently considered fashionable. By comparison, my FM2 with its shiny chrome body, chunky shutter-speed dial and film advance lever is now starting to look pretty old-fashioned. But in truth, my 'modern' F6 essentially does no more than my '25-year-old' FM2.

I wonder whether my late grandfather's words, when he was talking about fishing, apply just as much to photography today: 'Most of the tackle was designed to catch the fisherman... not the fish'.



Your thoughts or views (about 500 words) should be sent to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

**F**IFTY years ago, you wouldn't have wanted to linger in certain parts of Los Angeles, in the USA. Filled with derelict buildings and lacking inhabitants, there was little to captivate an eagle-eyed photographer. Yet over the years, LA City Council has invested in new building projects and the area has vastly improved. Downtown LA now has many impressive arts and sports facilities, so there are numerous opportunities to photograph eye-catching architecture if you know where to look. One key project was the construction of the Museum of Contemporary Art (MOCA) in 1979. Built in three parts, it is the only museum in Los Angeles devoted to contemporary art. This is MOCA Grand Avenue.

The buildings, with their sharp-edged design and geometrical shapes, offer many photographic opportunities. On this occasion I was looking for interesting shapes that would blend in with the museum buildings. Scenes like this, where there are many shapes vying for attention, require a careful, precise approach. You have to ensure that every component sits in its right place, otherwise the composition will look cluttered and jumbled. Using my Wista 5x4in camera loaded with Fujichrome Velvia 50 film, I made it my goal to create a photograph that would bring together the most striking elements of the background and foreground to create a visually strong image.

As with all architectural photography, you have to be conscious of the background and how it relates to your main subject and the other elements in the scene. I wanted to hint at the buildings behind the water sculpture, but not try to squeeze them all into my shot. Doing this would have caused the image to look overcrowded. I didn't want the background to interject into the picture – rather, it had to be a natural part of the scene. I also chose my angle so I wouldn't include any sky in the frame, as this can be a distraction because of its lighter tone.

Cropping in close, I angled my camera to align the central pyramid-shaped fountain with the glass pyramid behind it. Doing this helps to cement the scene and creates a pleasing sense of balance and depth. This geometric combination not only draws your eye through the scene, but it also creates a powerful sense of upward movement. The eye follows each step of the fountain to the triangle and then the skyscraper behind. As the water flows downwards, the strong upward movement counterbalances it to create further tension and add to the dynamism of the image.

I didn't want to cause any distortion

# Photo Insight

Amateur  
Photographer  
Technique

USING A SHORT TELEPHOTO LENS TO COMPRESS SHAPE AND FORM, AND A LONG EXPOSURE TO CONVEY A SENSE OF MOVEMENT IN THE WATER, **TOM MACKIE** EXPLAINS HOW HE CREATED THIS IMAGE OF THE MUSEUM OF CONTEMPORARY ART IN LOS ANGELES

to the buildings – as you can see, the vertical lines in the background are straight – so a wideangle lens was not an option. Using a short telephoto lens instead creates a foreshortening effect, which compresses the components in the frame and helps to give the image its impact. I thought carefully about what lens to use: would a 90mm (a wideangle lens on a large format) or a 150mm (normal lens) achieve the effect I was after? I looked at the scene and thought a wideangle lens would include too much information in the picture, so I tried the 150mm optic, but it didn't achieve the end result I had in my mind. In the end, the 210mm optic was the perfect choice when shooting from this angle. As I was looking at the scene, I moved a little to the left or right to fine-tune my angle, thinking all the time about what I was including and excluding in the frame.

Photographing in cities is not as straightforward as many people think. Once you have chosen your subject and shooting angle you have to think about the best time of day to take the shot. An understanding of the way the light interacts with the scene is fundamental to a good composition. If there are lots of tall skyscrapers, for example, when will the light break through and illuminate the subject in the way you want? How long will it be lit in this way? If the sun is shining through two buildings, you may only have a short window of opportunity to

## The AP experts

Each week, one of our team of experts of Steve Bloom, David Clapp, Tom Mackie and Clive Nichols will reveal the secrets behind one of their great images. This week it's Tom Mackie

**TOM MACKIE Architecture**  
As an internationally respected architectural photographer, Tom brings a wealth of experience to AP



get the shot you want. There is a fair amount of planning to do before you can actually start taking any images.

I had visited the museum a couple of days before and watched how the light fell on the scene. I made a mental note of the best angles to use and time of day to come back. This meant that when I did return I could set up my camera immediately because I knew exactly where I wanted it to be. It is always important to do a recce to work out your shooting angle and lighting. Doing this saves a lot of time when you come to shoot and gives you a much better chance of achieving the images you are after.

I took this image late morning and the light is coming from the left-hand side of the frame. If I had waited another hour, the sun would have disappeared behind the buildings. It would have left these buildings dark and you wouldn't have the reflections you see on the left, for example, or the side lighting, which plays a key part in accentuating form.

I used a polarising filter to tone down the reflections in the windows slightly and change the way they appear on the buildings. The polariser doesn't eliminate the window reflections completely, but it does allow you to control their intensity. It also makes any reflections on the water more subtle and saturates the colours in the scene: you can see this in the bushes and edges of the water. Using the polariser increases the exposure time,

but I wanted a long exposure so this wasn't a problem. I took this image with a shutter speed of around 1sec. The long exposure blurs the water and gives a fluidity of movement, softening any harsh edges in the process and contrasting with the static, more austere geometric shapes.

When I took this image there was a man practising t'ai chi just behind the fountain. I didn't want to include him in my composition because any figures would have taken attention away from the subject, so I had to time this shot carefully. Not wishing to disturb him, I started to set up my shot and waited for the light to illuminate my subject. Just as it did, he moved behind the fountain and reappeared after I had clicked the shutter. Everything came together brilliantly – it was definitely a t'ai chi moment. **AP**





## Talking technique

Using a long exposure to blur water is a technique often seen in landscape photography, but less so in an urban context. Many major UK cities have fountain installations offering fantastic opportunities for experimenting with long exposures. Here are three locations you could explore:

### **WILLIAMSON SQUARE, LIVERPOOL**

Liverpool may have been named European Capital of Culture in 2008, but redevelopment of the city centre was already well underway before this. Constructed in 2004 as part of Liverpool's City Centre Movement, the Williamson Square fountain features 20 jets of water that are shot into the air twice each hour. At night, coloured lights illuminate the fountain providing even more opportunities to try creative images.

### **ALBERT SQUARE, MANCHESTER**

Situated outside Manchester town hall, the ornamental three-basin fountain at Albert Square was built to mark

Queen Victoria's Diamond Jubilee. Designed by architect Thomas Worthington, it was erected in 1897 and reinstalled in July 1997.

### **TRAFALGAR SQUARE, LONDON**

The iconic fountains in the heart of London were built in 1845 and originally powered by steam. Over the years they have undergone a considerable amount of restoration, including the installation of new pumps and, more recently, an LED coloured lighting system in anticipation of the 2012 Olympic celebrations. When AP spoke to the Greater London Authority to find out about its policy on tripods, we were told that photographers wishing to take pictures for commercial purposes require a permit. Using a tripod to take personal images is allowed, but it is a good idea to approach a warden first to explain what you are doing otherwise you are likely to be stopped and questioned. For more information visit [www.london.gov.uk/trafalgarsquare](http://www.london.gov.uk/trafalgarsquare).



To see more images by Tom and details of his workshops, visit [www.tommackie.com](http://www.tommackie.com)

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| FA body, black, boxed .....                                 | EXC++ | £205.00  |
| FM3A body, black + 45mm f/2.8P Nikkor AIS, black RARE ..... | MINT- | £1145.00 |
| FM2n body, chrome, boxed, instructions .....                | MINT- | £325.00  |
| FM2n body, black, boxed .....                               | MINT- | £325.00  |
| FM2n body, black, boxed .....                               | EXC++ | £285.00  |
| FM2 body, chrome, boxed .....                               | EXC   | £95.00   |
| FM body, chrome .....                                       | MINT- | £225.00  |
| FA body, black .....  | EXC   | £145.00  |
| FE2 body, chrome .....                                      | VG    | £145.00  |
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| Nikkor F Photomic FTn finder, chrome (Rare German version) .....          | EXC++ | £495.00  |
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| MD-4 Motor Drive for F3 series .....                                      | MINT- | £225.00  |
| MD-4 Motor Drive for F3 .....   | EXC++ | £59.00   |
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| MF-4 (250 back for F3 series) 250 film exposure back .....                | EXC++ | £295.00  |
| MD-12 motor drive for FM3A/FM2/FE2/FE/FA .....                            | MINT- | £159.00  |
| MD-12 motor drive for FM3A/FM2/FE2/FE/FA .....                            | EXC++ | £69.00   |
| MD-12 motor drive for FM3A/FM2/FE2/FE/FA .....                            | EXC   | £49.00   |
| MD-15 motor drive for FA .....  | EXC++ | £75.00   |
| MD-16 motor drive for F80 .....   | MINT- | £25.00   |
| MB-40 grip for F6 .....   | NEW   | £319.00  |
| MB-40 grip for F6 .....   | MINT  | £245.00  |
| MB-10 grip for F90X .....   | EXC++ | £85.00   |
| MB-15 grip for F100, boxed .....  | MINT  | £25.00   |
| MF-16 Multi-Function back for FM2/FM2/FM3A, boxed MINT                    |       | £99.00   |
| MF-16 Multi-Function back for FM2/FM2/FM3A, boxed MINT-                   |       | £94.00   |

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### NIKON 35MM RANGEFINDER EQUIPMENT

|  |       |          |
|--|-------|----------|
| Nikon SP body, black & 3.5cm f/1.8 W-Nikkor lens, black, Limited Edition, double boxed, last of the brand new stock (RRP £5,995.00) .....    | NEW   | £4995.00 |
| Nikon S3 body, chrome & 5cm f/1.4 Nikkor lens, black, Limited Edition, double boxed, with S3 leather case, last of the brand new stock ..... | NEW   | £2995.00 |
| Nikon S3 body, black & 5cm f/1.4 Nikkor lens, black, Limited Edition, double boxed, with S3 leather case (RRP £3800.00) NEW                  |       | £3250.00 |
| Nikon S body, (8 digit camera), chrome & 5cm f/1.4 Nikkor-S.C instruction manual, warranty card, box .....                                   | EXC++ | £3599.00 |

### AF (AUTOFOCUS) NIKKOR LENSES

|   |       |          |
|---|-------|----------|
| 10.5mm f/2.8G AF DX Fisheye-Nikkor ED, case, boxed .....  | MINT- | £445.00  |
| 14mm f/2.8D AF Nikkor, case, boxed .....                  | EXC++ | £795.00  |
| 14mm f/2.8D AF Nikkor, boxed .....                        | EXC++ | £775.00  |
| 18mm f/2.8D AF Nikkor, case .....                         | MINT  | £995.00  |
| 18mm f/2.8D AF Nikkor, case, hood, boxed .....            | MINT- | £895.00  |
| 18mm f/2.8D AF Nikkor, hood .....                         | EXC   | £695.00  |
| 28mm f/2.8D AF Nikkor, boxed .....                        | MINT- | £160.00  |
| 85mm f/1.8D AF Nikkor .....                               | MINT- | £225.00  |
| 85mm f/1.4D AF Nikkor, lens hood, boxed .....             | MINT- | £765.00  |
| 105mm f/2.8G AF-S VR Micro-Nikkor .....                   | MINT  | £525.00  |
| 105mm f/2.8D AF Micro-Nikkor .....                        | MINT- | £455.00  |
| 105mm f/2.8D AF Micro-Nikkor, boxed .....                 | EXC++ | £435.00  |
| 105mm f/2.8D AF Micro-Nikkor .....                        | EXC++ | £425.00  |
| 105mm f/2D AF-DC Nikkor (Defocus Control) .....           | MINT  | £675.00  |
| 105mm f/2D AF-DC Nikkor (Defocus Control) .....           | MINT  | £695.00  |
| 105mm f/2D AF-DC Nikkor (Defocus Control) .....           | MINT- | £675.00  |
| 180mm f/2.8D AF IF-ED Nikkor, case, boxed .....           | MINT- | £465.00  |
| 180mm f/2.8D AF IF-ED Nikkor .....                        | EXC++ | £395.00  |
| 180mm f/2.8D AF IF-ED Nikkor N .....                      | EXC++ | £465.00  |
| 200mm f/4D AF IF-ED Micro-Nikkor, case, hood, boxed MINT- |       | £1095.00 |

|  |       |          |
|--|-------|----------|
| 200mm f/4D AF IF-ED Micro-Nikkor, hood .....                                     | EXC++ | £995.00  |
| 300mm f/4 AF IF-ED Nikkor, case, boxed .....                                     | EXC++ | £575.00  |
| 300mm f/2.8G VR AF-S IF-ED Nikkor, hood, case, boxed MINT                        |       | £3545.00 |
| 300mm f/2.8G VR AF-S IF-ED Nikkor, hood, case .....                              | MINT  | £3350.00 |
| 400mm f/2.8D AF-S IF-ED Nikkor, hood, case .....                                 | MINT- | £4695.00 |
| 500mm f/4D AF-S IF-ED Nikkor II, case, hood, boxed NEW                           |       | £4995.00 |
| 600mm f/4G AF-S IF-ED Nikkor II, case, hood, boxed NEW                           |       | £5745.00 |
| 600mm f/4G AF-S IF-ED Nikkor II, case, hood, unboxed NEW                         |       | £5695.00 |
| 600mm f/4G AF-S IF-ED Nikkor II, (Tropical Grey version) case, hood, boxed ..... | NEW   | £5895.00 |
| TC-16A AF 1.6x Teleconverter .....   | EXC++ | £95.00   |
| TC-17E II 1.7x Teleconverter for AF-S/AF-I, boxed .....                          | MINT  | £265.00  |
| TC-20E 2x Teleconverter for AF-S/AF-I, boxed .....                               | MINT- | £225.00  |

### AF ZOOM-NIKKOR LENSES

|   |       |          |
|---|-------|----------|
| 12-24mm f/4 G AF-S DX (IF) Zoom-Nikkor .....                      | MINT- | £699.00  |
| 14-24mm f/2.8G AF-S IF-ED Nikkor, case, boxed .....               | MINT  | £1149.00 |
| 17-35mm f/2.8D AF-S IF-ED Nikkor, hood .....                      | MINT- | £1195.00 |
| 17-55mm f/2.8G AF-S IF-ED Nikkor, hood, boxed .....               | MINT- | £845.00  |
| 17-55mm f/2.8G AF-S IF-ED Nikkor, hood, boxed .....               | EXC++ | £825.00  |
| 17-55mm f/2.8G AF-S IF-ED Nikkor, hood .....                      | EXC++ | £745.00  |
| 18-70mm f/3.5-4.5 AF-S Nikkor, hood .....                         | MINT- | £225.00  |
| 18-200mm f/3.5-5.6G VR AF-S IF-ED Nikkor, hood, boxed .....       | MINT  | £475.00  |
| 18-200mm f/3.5-5.6G VR AF-S IF-ED Nikkor, hood .....              | MINT- | £459.00  |
| 20-35mm f/2.8D Nikkor, hood, case .....                           | VG    | £595.00  |
| 24-70mm f/2.8G AF-S IF-ED Nikkor, hood, case .....                | MINT  | £1099.00 |
| 24-120mm f/3.5-5.6G AF-S VR IF-ED Nikkor, hood, boxed .....       | MINT  | £435.00  |
| 24-120mm f/3.5-5.6G AF-S VR IF-ED Nikkor, hood, boxed .....       | MINT- | £445.00  |
| 24-120mm f/3.5-5.6G AF-S VR IF-ED Nikkor, hood .....              | EXC++ | £399.00  |
| 24-120mm f/3.5-5.6D AF Nikkor, boxed .....                        | MINT- | £245.00  |
| 24-120mm f/3.5-5.6D AF Nikkor .....                               | EXC++ | £185.00  |
| 28-70mm f/2.8D AF-S IF-ED Nikkor, case, hood, boxed .....         | MINT- | £1075.00 |
| 28-70mm f/2.8D AF-S IF-ED Nikkor, case, hood .....                | EXC++ | £1049.00 |
| 28-70mm f/2.8D AF-S IF-ED Nikkor, hood .....                      | MINT- | £1025.00 |
| 35-70mm f/3.3-4.5 AF Nikkor .....                                 | MINT- | £79.00   |
| 35-70mm f/3.3-4.5 AF Nikkor .....                                 | EXC++ | £65.00   |
| 35-80mm f/1.8D AF Nikkor, boxed .....                             | MINT- | £49.00   |
| 55-200mm f/4-5.6G AF-S DX Nikkor, hood .....                      | MINT  | £120.00  |
| 55-200mm f/4-5.6G AF-S VR DX Nikkor, hood .....                   | MINT- | £165.00  |
| 70-180mm f/4-5.6D AF IF-ED Micro-Nikkor, hood .....               | MINT- | £945.00  |
| 70-200mm f/2.8G AF-S VR IF-ED Nikkor, hood, case, boxed .....     | MINT  | £1400.00 |
| 70-200mm f/2.8G AF-S VR IF-ED Nikkor, hood, case, boxed .....     | MINT- | £1345.00 |
| 70-200mm f/2.8G AF-S VR IF-ED Nikkor, hood, case MINT-            |       | £1325.00 |
| 70-200mm f/2.8G AF-S VR IF-ED Nikkor, hood, case, boxed .....     | EXC++ | £1195.00 |
| 70-200mm f/2.8G AF-S VR IF-ED Nikkor (Tropical Grey), boxed ..... | MINT- | £1595.00 |
| 70-200mm f/2.8G AF-S VR IF-ED Nikkor (Tropical Grey) EXC++        |       | £1495.00 |
| 70-210mm f/4-5.6D AF Nikkor, boxed .....                          | MINT  | £245.00  |
| 70-300mm f/4-5.6D AF Nikkor, hood, boxed .....                    | MINT- | £199.00  |
| 70-300mm f/4-5.6D AF Nikkor, hood, boxed .....                    | EXC++ | £179.00  |
| 70-300mm f/4-5.6G AF Nikkor, hood, boxed .....                    | MINT- | £129.00  |
| 70-300mm f/4-5.6G AF-S VR Nikkor, hood, boxed .....               | MINT- | £365.00  |
| 80-200mm f/2.8D AF-S IF-ED Nikkor, hood, case, boxed MINT-        |       | £1395.00 |
| 80-200mm f/2.8D AF-S IF-ED Nikkor, hood .....                     | EXC++ | £1295.00 |
| 80-200mm f/2.8D AF-S IF-ED Nikkor, hood, case, boxed EXC          |       | £795.00  |
| 80-200mm f/2.8D AF IF-ED Nikkor N, hood, case, boxed MINT         |       | £745.00  |
| 80-200mm f/2.8D AF IF-ED Nikkor N, hood, case, boxed MINT-        |       | £695.00  |
| 80-200mm f/2.8D AF IF-ED Nikkor N, hood .....                     | MINT- | £675.00  |
| 80-200mm f/2.8D AF IF-ED Nikkor N .....                           | EXC++ | £599.00  |
| 80-200mm f/2.8D AF IF-ED Nikkor N, hood .....                     | EXC++ | £579.00  |
| 80-200mm f/2.8 AF IF-ED Nikkor (push/pull zoom) case, hood .....  | MINT- | £525.00  |
| 80-200mm f/2.8 AF IF-ED Nikkor (push/pull zoom), hood MINT-       |       | £475.00  |
| 80-200mm f/2.8D AF IF-ED Nikkor (push/pull zoom), hood .....      | EXC++ | £465.00  |



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## MANUAL FOCUS NIKKOR LENSES

|   |       |          |
|---|-------|----------|
| 8mm f/2.8 Fisheye-Nikkor AI, cap, RARE                                | MINT- | £3250.00 |
| 15mm f/3.5 Nikkor AIS, boxed Last of the new stock (RRP £2450.00)     | NEW   | £1995.00 |
| 15mm f/3.5 Nikkor AIS, boxed  | MINT- | £1495.00 |
| 15mm f/3.5 Nikkor AIS, boxed  | EXC++ | £895.00  |
| 16mm f/2.8 Fisheye-Nikkor AIS   | MINT  | £549.00  |
| 16mm f/2.8 Fisheye-Nikkor AIS   | MINT- | £495.00  |
| 16mm f/2.8 Fisheye-Nikkor AIS   | EXC++ | £475.00  |
| 16mm f/2.8 Fisheye-Nikkor AI  | EXC++ | £495.00  |
| 16mm f/2.8 f/3.5 Fisheye-Nikkor Auto, pre-AI, domed container         | MINT  | £1000.00 |
| 18mm f/3.5 Nikkor AIS   | MINT  | £895.00  |
| 18mm f/3.5 Nikkor AIS   | MINT- | £795.00  |
| 18mm f/3.5 Nikkor AIS   | EXC++ | £745.00  |
| 20mm f/2.8 Nikkor AIS, boxed  | MINT  | £475.00  |
| 20mm f/2.8 Nikkor AIS   | MINT- | £425.00  |
| 20mm f/2.8 Nikkor AIS   | EXC++ | £375.00  |
| 20mm f/3.5 Nikkor AIS   | MINT- | £285.00  |
| 24mm f/2.8 Nikkor-N.C Auto pre-AI, scalloped focus barrel             | VG    | £99.00   |
| 24mm f/2.8 Nikkor AIS, boxed  | MINT- | £499.00  |
| 24mm f/2.8 Nikkor AIS   | EXC++ | £395.00  |
| 24mm f/2.8 Nikkor AIS, boxed  | MINT  | £445.00  |
| 24mm f/2.8 Nikkor AIS, boxed  | MINT- | £345.00  |
| 24mm f/2.8 Nikkor AIS   | MINT- | £295.00  |
| 24mm f/2.8 Nikkor AI  | EXC++ | £295.00  |
| 24mm f/2.8 Nikkor AI  | EXC   | £165.00  |
| 24mm f/2.8 Nikkor AI  | VG    | £145.00  |
| 28mm f/2.8 Nikkor AIS   | MINT- | £545.00  |
| 28mm f/2.8 Nikkor AI  | EXC++ | £445.00  |
| 28mm f/2.8 Nikkor AIS   | EXC   | £295.00  |
| 28mm f/2.8 Nikkor AIS, boxed  | MINT  | £445.00  |
| 28mm f/2.8 Nikkor AIS, boxed  | MINT- | £325.00  |
| 28mm f/2.8 Nikkor AIS   | EXC+  | £275.00  |
| 28mm f/2.8 Nikkor AI  | MINT- | £195.00  |
| 28mm f/2.8 Nikkor AI  | EXC++ | £175.00  |
| 28mm f/2.8 Nikkor AI  | EXC   | £99.00   |
| 28mm f/2.8 Nikkor AI  | VG    | £85.00   |
| 28mm f/3.5 Nikkor AI  | MINT- | £99.00   |
| 28mm f/3.5 Nikkor AI  | EXC++ | £85.00   |
| 28mm f/3.5 Nikkor AIS   | MINT- | £125.00  |
| 28mm f/3.5 PC-Nikkor (Perspective Control), case                      | MINT- | £495.00  |
| 28mm f/3.5 PC-Nikkor (Perspective Control), case                      | EXC++ | £395.00  |
| 28mm f/3.5 PC-Nikkor (Perspective Control), case                      | EXC   | £375.00  |
| 35mm f/1.4 Nikkor AIS, boxed  | MINT  | £795.00  |
| 35mm f/1.4 Nikkor AIS   | MINT  | £695.00  |
| 35mm f/1.4 Nikkor AIS   | MINT- | £625.00  |
| 35mm f/2.8 Nikkor AIS   | MINT- | £375.00  |
| 35mm f/2.8 Nikkor AIS   | EXC++ | £345.00  |
| 35mm f/2.8 Nikkor AIS   | EXC+  | £295.00  |
| 35mm f/2.8 Nikkor AIS   | EXC++ | £225.00  |
| 35mm f/2.8 Nikkor AI  | MINT- | £295.00  |
| 35mm f/2.8 Nikkor AI  | EXC++ | £265.00  |
| 35mm f/2.8 Nikkor AI  | EXC++ | £85.00   |
| 35mm f/2.8 PC-Nikkor (Perspective Control), black knob version        | MINT- | £375.00  |
| 35mm f/2.8 PC-Nikkor (Perspective Control), black knob version        | EXC++ | £349.00  |
| 35mm f/2.8 PC-Nikkor (Perspective Control), late silver knob version. | EXC++ | £195.00  |
| Circa 1980  | MINT  | £65.00   |
| 35-70mm f/3.5-4.8 Nikkor AIS  | MINT  | £695.00  |
| 45mm f/2.8P Nikkor, black (RARE), filter, hood, boxed                 | MINT  | £239.00  |
| 45mm f/2.8P Nikkor, chrome, filter, hood, boxed                       | MINT  | £475.00  |
| 50mm f/1.2 Nikkor AIS, boxed  | MINT  | £445.00  |
| 50mm f/1.2 Nikkor AIS   | MINT- | £395.00  |
| 50mm f/1.2 Nikkor AIS   | EXC++ | £345.00  |
| 50mm f/1.4 Nikkor AIS, boxed  | MINT- | £229.00  |
| 50mm f/1.4 Nikkor AIS   | EXC++ | £185.00  |
| 50mm f/1.4 Nikkor AIS   | EXC++ | £269.00  |
| 50mm f/1.4 Nikkor AIS   | EXC   | £155.00  |
| 50mm f/1.8 Nikkor Series-E AIS  | EXC++ | £75.00   |
| 55mm f/1.2 Nikkor AI  | MINT- | £595.00  |
| 55mm f/2.8 Micro-Nikkor AIS, boxed                                    | MINT  | £349.00  |
| 55mm f/2.8 Micro-Nikkor AIS   | MINT  | £325.00  |
| 55mm f/2.8 Micro-Nikkor AIS, boxed                                    | MINT- | £295.00  |

|  |       |          |
|--|-------|----------|
| 55mm f/2.8 Micro-Nikkor AIS, boxed                       | MINT- | £275.00  |
| 55mm f/2.8 Micro-Nikkor AIS                              | EXC   | £199.00  |
| 58mm f/1.2 Noct-Nikkor (Nocturnal) AI, RARE              | MINT- | £2195.00 |
| 85mm f/1.4 Nikkor AIS, lens hood                         | EXC++ | £545.00  |
| 85mm f/2.8 Nikkor AIS                                    | MINT- | £385.00  |
| 85mm f/2.8 Nikkor AIS                                    | EXC++ | £295.00  |
| 85mm f/2.8 Nikkor AI                                     | EXC++ | £285.00  |
| 105mm f/1.8 Nikkor AIS, boxed                            | MINT- | £715.00  |
| 105mm f/1.8 Nikkor AIS                                   | MINT- | £695.00  |
| 105mm f/1.8 Nikkor AIS (RRP £920.00)                     | EXC++ | £675.00  |
| 105mm f/2.5 Nikkor AI                                    | MINT- | £275.00  |
| 105mm f/2.5 Nikkor AIS                                   | MINT- | £375.00  |
| 105mm f/2.5 Nikkor AIS                                   | EXC++ | £295.00  |
| 105mm f/2.5 Nikkor AIS                                   | EXC   | £250.00  |
| 105mm f/2.8 Micro-Nikkor AIS, boxed                      | MINT- | £349.00  |
| 135mm f/2.8 Nikkor AIS                                   | MINT- | £599.00  |
| 135mm f/2.8 Nikkor AIS                                   | EXC+  | £495.00  |
| 135mm f/2.8 Nikkor AI                                    | EXC   | £395.00  |
| 135mm f/2.8 Nikkor AIS                                   | MINT- | £245.00  |
| 135mm f/2.8 Nikkor AIS                                   | EXC++ | £215.00  |
| 135mm f/2.8 Nikkor AIS                                   | EXC+  | £185.00  |
| 135mm f/2.8 Nikkor AIS                                   | EXC   | £149.00  |
| 135mm f/2.8 Nikkor AI                                    | EXC+  | £125.00  |
| 135mm f/2.8 Nikkor AI                                    | VG    | £85.00   |
| 135mm f/3.5 Nikkor AI                                    | EXC++ | £95.00   |
| 135mm f/3.5 Nikkor AI                                    | VG    | £79.00   |
| 180mm f/2.8 Nikkor AI                                    | MINT- | £399.00  |
| 180mm f/2.8 Nikkor AI                                    | EXC++ | £365.00  |
| 180mm f/2.8 Nikkor ED AIS                                | EXC++ | £625.00  |
| 180mm f/2.8 Nikkor ED AIS                                | EXC   | £425.00  |
| 200mm f/4.5 Micro-Nikkor AIS                             | EXC++ | £545.00  |
| 200mm f/4.5 Nikkor AIS                                   | EXC++ | £155.00  |
| 300mm f/2.8 Nikkor ED AI case                            | MINT- | £1999.00 |
| 300mm f/4.5 Nikkor IF-ED AIS                             | EXC   | £345.00  |
| 300mm f/4.5 Nikkor IF-ED AIS                             | VG    | £295.00  |
| 300mm f/4.5 Nikkor AIS                                   | MINT- | £299.00  |
| 300mm f/4.5 Nikkor AIS                                   | EXC   | £245.00  |
| 400mm f/2.8 Nikkor IF-ED AIS, hood, case                 | EXC++ | £3250.00 |
| 500mm f/8 Reflex-Nikkor, case, HN-27 hood, 5 filters     | MINT- | £675.00  |
| 500mm f/8 Reflex-Nikkor, HN-27 hood                      | EXC++ | £595.00  |
| 500mm f/8 Reflex-Nikkor-C, hood & filter                 | EXC++ | £375.00  |
| 500mm f/8 Reflex-Nikkor-C, case, hood, filters           | EXC++ | £425.00  |
| 1000mm f/11 Reflex-Nikkor, filters, case & focusing grip | EXC++ | £1750.00 |
| 1000mm f/11 Reflex-Nikkor with focusing grip             | EXC+  | £1495.00 |

## TELECONVERTERS

|                             |       |         |
|-----------------------------|-------|---------|
| TC-14A 1.4x Teleconverter   | VG    | £75.00  |
| TC-200 2X Teleconverter AI  | MINT- | £105.00 |
| TC-300 2x Teleconverter AI  | EXC   | £175.00 |
| TC-301 2x Teleconverter AIS | EXC   | £195.00 |
| TC-301 2x Teleconverter AIS | MINT- | £225.00 |

## MANUAL FOCUS ZOOM-NIKKOR LENSES

|  |       |         |
|--|-------|---------|
| 28-50mm f/3.5 Zoom-Nikkor AIS, lens hood               | MINT- | £295.00 |
| 28-50mm f/3.5 Zoom-Nikkor AIS, lens hood               | EXC+  | £225.00 |
| 28-85mm f/3.5-4.5 Zoom-Nikkor AIS, boxed               | MINT- | £325.00 |
| 28-85mm f/3.5-4.5 Zoom-Nikkor AIS                      | EXC++ | £285.00 |
| 35-70mm f/3.5-4.5 Zoom-Nikkor AIS (52mm filter thread) | EXC   | £59.00  |
| 35-70mm f/3.5 Zoom-Nikkor AIS (52mm filter thread)     | MINT- | £295.00 |
| 35-70mm f/3.5 Zoom-Nikkor AIS (72mm filter thread)     | VG    | £199.00 |
| 35-105mm f/3.5-4.5 Zoom-Nikkor AIS                     | MINT- | £325.00 |
| 35-105mm f/3.5-4.5 Zoom-Nikkor AIS                     | EXC++ | £295.00 |
| 35-135mm f/3.5-4.5 Zoom-Nikkor AIS                     | VG-   | £95.00  |
| 35-200mm f/3.5-4.5 Zoom-Nikkor AIS                     | MINT- | £295.00 |
| 36-72mm f/3.5 Nikon Series-E AIS                       | MINT- | £95.00  |
| 80-200mm f/4 Zoom-Nikkor AIS                           | MINT- | £295.00 |
| 80-200mm f/4 Zoom-Nikkor AIS                           | EXC++ | £245.00 |
| 100-300mm f/5.6 Zoom-Nikkor AIS                        | MINT- | £275.00 |
| 100-300mm f/5.6 Zoom-Nikkor AIS                        | EXC++ | £225.00 |

## VINTAGE MANUAL FOCUS PRE-AI NIKKOR LENSES\*

|  |       |          |
|--|-------|----------|
| 16mm f/3.5 Fisheye-Nikkor Auto, pre-AI                     | MINT  | £1000.00 |
| 20mm f/3.5 Nikkor-U.D Auto, pre-AI, scalloped focus barrel | MINT- | £350.00  |
| 20mm f/3.5 Nikkor-U.D Auto, pre-AI, scalloped focus barrel | MINT- | £500.00  |

|   |       |         |
|---|-------|---------|
| 24mm f/2.8 Nikkor-N Auto, pre-AI, scalloped focus barrel  | MINT- | £250.00 |
| 28mm f/3.5 PC-Nikkor pre-AI, scalloped focus barrel   | EXC++ | £115.00 |
| 28mm f/4 PC-Nikkor, pre-AI  | EXC++ | £325.00 |
| 28mm f/4 PC-Nikkor, pre-AI  | EXC   | £175.00 |
| 45mm f/2.8 GN (Guide Number) Nikkor pre-AI  | EXC++ | £115.00 |
| 35mm f/2.8 PC-Nikkor (Perspective Control), silver knob version   | EXC+  | £145.00 |
| 35mm f/2.8 Nikkor-S Auto, pre-AI, scalloped focusing barrel   | MINT  | £250.00 |
| 35mm f/2.8 PC-Nikkor (Perspective Control), silver knob version   | MINT- | £199.00 |
| 35mm f/2.8 PC-Nikkor (Perspective Control), silver knob version   | EXC+  | £165.00 |
| 35mm f/3.5 PC-Nikkor (Perspective Control), first version   | EXC   | £195.00 |
| 50mm f/1.4 Nikkor-S Auto pre-AI, scalloped focus barrel, pointed meter coupling prong, chrome filter ring | MINT  | £300.00 |
| 50mm f/1.4 Nikkor-S Auto pre-AI, scalloped focus barrel   | EXC   | £145.00 |
| 5cm f/2 Nikkor-S Auto, 'lick marked', pre-AI scalloped focusing barrel, RARE                              | MINT- | £995.00 |
| 55mm f/1.2 Nikkor-S.C Auto, scalloped focus barrel  | MINT- | £395.00 |
| 5.8cm f/1.4 Nikkor-S Auto, pre-AI, scalloped focus barrel   | MINT- | £375.00 |
| 13.5cm f/3.5 Nikkor-Q Auto, pre-AI, 'lick marked' scalloped focus barrel, RARE                            | EXC++ | £875.00 |
| 135mm f/2.8 Nikkor-Q Auto, pre-AI   | EXC++ | £79.00  |
| 43-86mm f/3.5 Zoom-Nikkor pre-AI  | EXC++ | £95.00  |
| 85-250mm f/4 Zoom-Nikkor pre-AI   | VG-   | £195.00 |

\*Pre-AI Nikkor lenses were produced between 1959 and 1976 to fit: Nikon F, Nikkormat FT, FS, FTn, FT2 as well as Nikon F2, F2 Photomic, F2S Photomic and F2SB Photomic cameras.

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- MINT 100% as new
- MINT- 98%-99% as new
- EXC++ 95%-97% as new
- EXC+ 90%-94% as new
- EXC Original finish may have slight scratches or rubbed. No dents or deep scratches.
- VG May be slightly scratched, scuffed or worn, but in good mechanical order with clean optics

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Following on from the previous Last Resort on selective masking, **Richard Sibley** explains how to use an adjustment layer mask to replace a dull sky

Amateur  
Photographer  
Software  
solutions

Before



After



# The last resort

## Before you start

### Software

Adobe Photoshop, Photoshop Elements or similar software

### System requirements

Windows PC or Mac

Skill required ●●●●●

Time to complete 30 minutes

## Technique explained Replacing a flat sky

**I**N the previous instalment of *The last resort* (AP 6 February), I explained how it was possible to use a Levels adjustment layer to mask an image so that only the foreground could be lightened. This time, I'm going to show how the same technique can be used to create a cutout so that a new sky can be inserted into an image.

I took the original image (above) at the beginning of 2009 in New York; in fact, it was the very first

picture I took as I left the hotel. As much as I like it, though, I feel it lacks a little impact. While the sky is a fantastic shade of blue, the lack of clouds creates a void at the top of the image. However, it is a fairly simple task to cut out the buildings and replace the sky with a more interesting one. The key, though, is to find a sympathetic sky image to use as a replacement. Some skies just won't work if they don't match

the way the rest of the image is lit.

The replacement sky I have used was in fact photographed in Malta a few months previously. I remember thinking that it might come in handy to have a nice image of a blue sky with some fluffy white clouds. So the next time you're out with your camera, look up and photograph the sky from a few different angles. You never know when it might come in useful.

# Add impact to dull skies

How to use an adjustment layer mask to cut and paste background skies



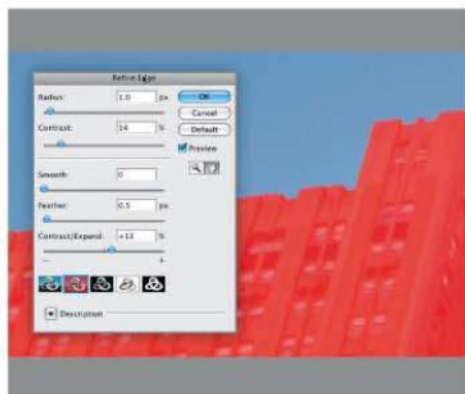
**1** The first step is to create a new Levels adjustment layer by selecting Layer>New Adjustment Layer>Levels.



**2** I have used the Levels adjustment to create as much separation between the sky and the buildings as I can. To do this I moved the shadows slider to the right to make the buildings as dark as possible.



**3** Next, I used the Magic Wand tool to select the sky. If you find there is an area of sky surrounded by other objects that hasn't been selected, you can add it to the selection by holding down Shift and clicking the Magic Wand tool in this area.



**4** We no longer need the adjustment layer so it can be deleted. Then, with the Magic Wand tool selected, click on Refine Edge and adjust the edge of the selection so that it follows the edge between the buildings and sky as closely as possible. Use the Feather tool to create a slightly soft edge.



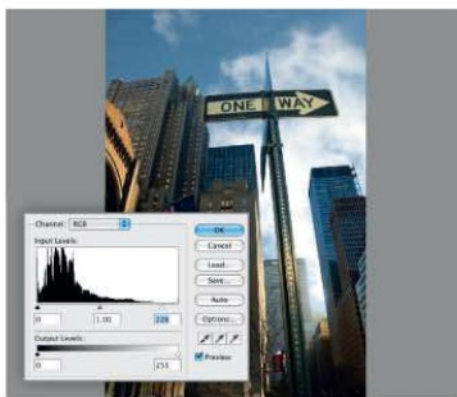
**5** With the selection complete, choose Select>Inverse and then Layer>New>Layer Via Copy. Doing this selects the buildings rather than the sky and copies the selection to a new layer. By turning the original layer's visibility off (click on the eye symbol) you can see the cutout.



**6** I opened my sky photograph and selected the entire image (Select>All). I then copied and pasted it behind the cutout layer. By using the Transform tool (Edit>Transform), it is possible to rotate, scale and position the image so that it looks as natural as possible.



**7** The problem with the replacement sky is that the sun is in a slightly different position. To rectify this I have used the Dodge tool – set to a very large brush – to lighten the sky around the middle of the image.



**8** All that is left to do is adjust the Levels of the cutout and cloud layers to help them match each other a little better.



**Final image:** Adding a more interesting sky helps lift the image and add impact, and better still the technique is fairly simple to do. The key to success is making sure you choose a suitable sky.

# SIGMA



## OUR WORLD

**Tim Matsui:** Born in 1973 in California. Became a freelance photographer, after earning a degree in photojournalism, from the University of Washington. Established the FEAR Project, a non-profit media organisation creating documentaries about sexual violence, the environment and other vital social issues.

*Photo data: Sigma 18-200mm F3.5-6.3 DC OS. 1/400-second exposure at f/6.3.*

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# Coping with high contrast



Are you tired of being blinded by the light or left in the dark? **Paul Whiting** explains the delicate touch needed to capture detail when shooting in high-contrast situations

Sand Dune, Mesquite Flats,  
Death Valley, California.  
No contrast control was  
needed – only black & white  
conversion to exploit the natural  
highlight/shadow contrast



Watchman, Zion Canyon, Utah. Paul used an ND grad in this picture because of the soft, ambient light and the hilltops being lit

ONE of the challenges we face as photographers is to produce photographs that match, as faithfully as possible, the way our eyes see the subject. Everything we photograph has a subject brightness range (SBR), which is the overall difference in brightness between the darkest shadows and the brightest highlights. This is usually measured in 'stops'. When we look at a scene, our eyes are generally capable of seeing acceptable levels of detail across a range of up to 14 stops. A digital camera's sensor is capable of rendering detail in a range of 6 or 7 stops, and this is often described as the sensor's dynamic range.

The problem is that we need to try to match the SBR to the dynamic range of the sensor or film in order to produce an acceptable result. In most scenes we like to retain detail, which is often referred to as texture, in both the highlights and shadows. This is particularly true in colour landscape photography because we rarely see pure blacks and whites in a landscape. Also, if we are presented with extremely light or dark tones in a photograph, we find the result somewhat jarring.

However, high-contrast scenes don't always have to be a problem. We can choose to accept an SBR that is greater than the dynamic range of the sensor for artistic purposes by deliberately accentuating one or more ends of the tonal range, and this is often used to good effect in black & white imagery. The key to success is to understand

how our choice of exposure, filtration and post-processing will affect the outcome, and thereby make informed choices.

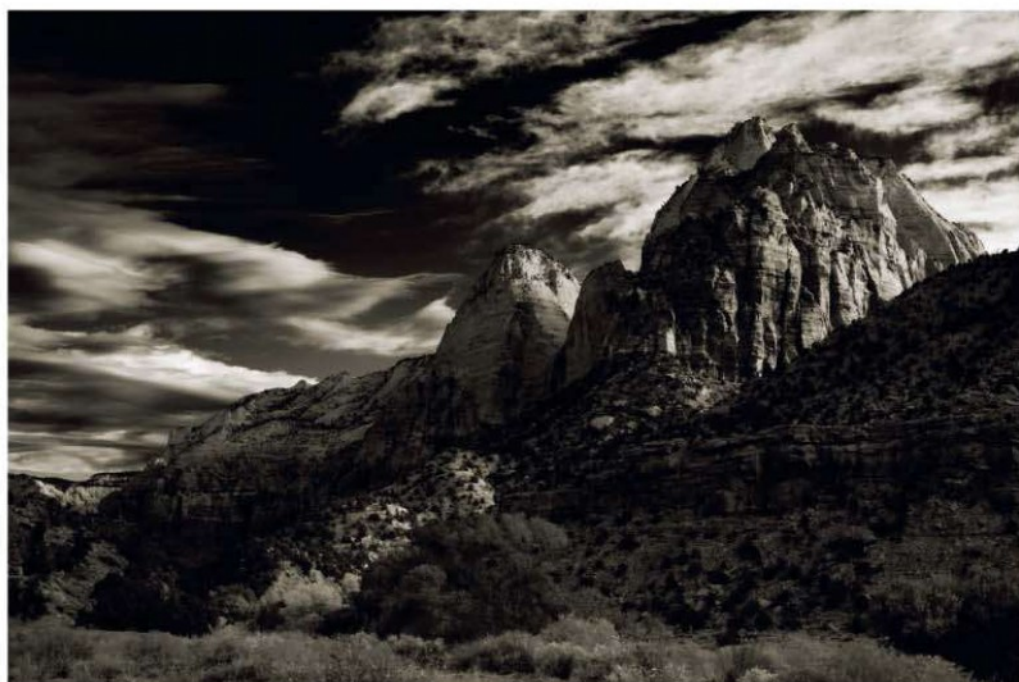
The approach we use to solve this problem depends on the nature of the subject, the results we want to achieve and, to a degree, personal taste. I'll explore the options that might work best for your own situations.

**Zion Canyon, Utah. This image was converted to black & white to exploit the contrast between the clouds and the sky**

### Filtration in the field

If possible, over-the-lens filtration is my preferred technique as I feel it produces the most natural result when executed carefully, and it involves the least amount of time spent in front of the computer.

A neutral density graduated filter is





Beech trees, Hampshire.  
Paul deliberately used the  
contrast between the dark trees  
and the light sky to create these  
graphic silhouettes



still a valuable tool, and it is possible to see the results instantly and fine tune the filtration using the LCD screen and histogram. The main drawbacks of the use of ND filters are their cost, time to set up correctly, and potential colour casts when using multiple filters. Good-quality ND grad filters can cost around £60 each and usually a set of three is needed to get started. They take time to set up in the field and it may be better in changing light scenarios just to bracket and combine exposures on the computer. Sometimes the brightness range is so great that two or more filters must be confined, which can result in colour casts that are difficult to correct. To overcome the issues presented by filtration, see the three options listed in the box on the opposite page.

### Fringing

With high-contrast scenes we should also be aware of chromatic aberration, often referred to as fringing, that appears around sharp transitions or edges in an image. This is often seen around edges of buildings, branches of trees or mountains shot against a lighter background. Fringing is the result of the optical properties of the lens where different colours of the spectrum are focused



**Hotel corridor, New Delhi, India.**  
It wasn't possible to control contrast in-camera, so Paul took this straight shot and converted to b&w, increasing the contrast further in post-processing

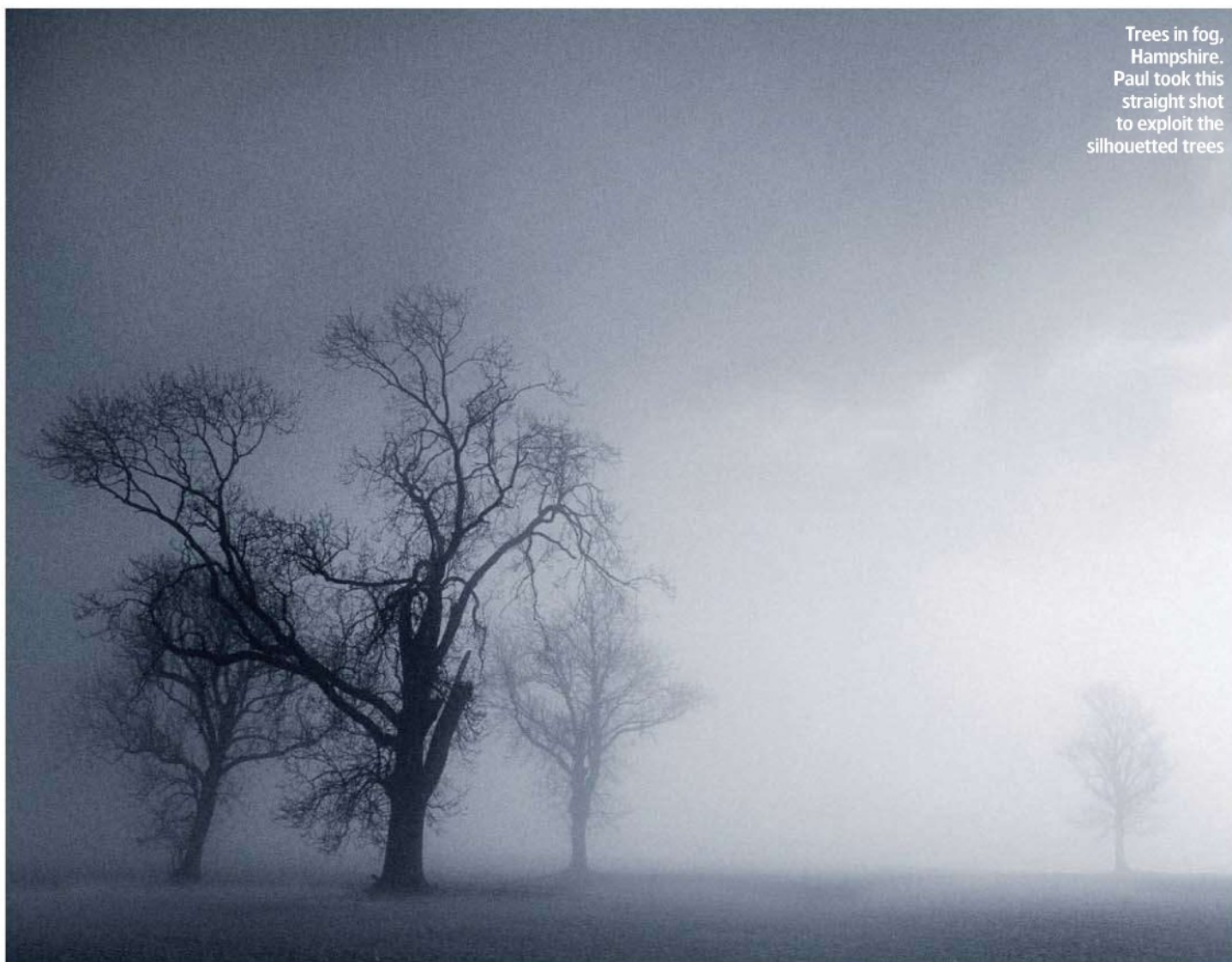
at slightly different points by the lens.

It takes on the appearance of purple, blue, yellow or red edges. It's most prevalent in wideangle lenses but can occur in lenses of all focal lengths, particularly cheaper lenses. Expensive lenses tend to perform better, but at wide apertures they may also fringe badly. The good news is you can reduce this to acceptable levels at the post-processing stage. Many raw file converters now have a feature designed to help remove fringing. When you use the Adjustment settings/sliders you will normally need to experiment with the strength and check carefully around the image at 100% zoom that you have not introduced other effects.

### High-contrast opportunities

High-contrast scenes present opportunities as well as problems, particularly for black & white images. Many of the problems with high contrast are related to loss of colour, but in monochrome this does not matter and we can instead emphasise shape and form.

A classic example would be a tree shot against a bright sky. If we expose for the sky, the tree will obviously be rendered as a dark shape against the sky; this works well in winter when the tree has no leaves and we



**Trees in fog, Hampshire.**  
Paul took this straight shot to exploit the silhouetted trees



**Towers of the Virgin, Zion Canyon, Utah.** Paul couldn't use his ND grad as the contrast was too high, so he used multiple exposures

“Generally, two stops greater than a midtone is the brightest tone that will still retain texture”



**Kimmeridge Bay, Dorset.** Paul merged two exposures: one for the foreground and one for the sky

see the shape of its trunk and branches.

We can also use a scene's inherent contrast to emphasise or exaggerate elements such as structure or depth. In my shot of the hotel corridor (see page 26), I increased the contrast using a Curves adjustment to render the areas of the wall in shadow as vertical strips. This created a strong sense of depth by using the recession through the corridor to the far wall. If I had left the shadow areas as midtones this would not be so effective.

In the image of Zion Canyon on page 24, there is natural contrast provided by the white clouds against the blue sky, and also by the low angle of the sun on the mountain where it creates pleasing ridges of light and shadow. This type of scene will often lend itself to successful mono conversion because we can easily use image-editing software to make the sky appear dark (by using a red filter in Photoshop's Black & White adjustment, for example). This still leaves us with decisions to make regarding the level of contrast we should have in the foreground and mountain.

If we darken the shadows too much they will become black areas without texture and the viewer will lose the three-dimensional feel of the image. This is not natural for an image where we wish to keep the subtle features of the detail, yet retain a sense of drama. This is in contrast to the hotel corridor scenario where I am not worried about local loss of three-dimensionality because the use of contrast provides the image's overall 3D feel.

Decisions on how far to darken shadow areas depends on the use of the image. If you are printing the image, you will need to bear in mind that a profiled monitor/paper/ink combination is essential to be able to predict the outcome of the print. If I need to see shadow detail in the print I will produce an image that looks slightly too light on the monitor and then adjust according to test print results. Keep in mind that not everyone has a profiled monitor and shadow detail may be lost to some 'digital' viewers. **AP**

## Multiple exposures and post-processing

To overcome the issues presented by filtration, we can use one of the following

### Painted Layer Masks

Take a series of exposures that capture the correct/desired level of detail in both the shadows and the highlights. This typically involves a three or five-bracket set of exposures. Use image-editing software to select from each exposure only those parts of the image that contain the desired level.

This technique solves the filtration issues but, depending upon the complexity of the subject and modifications required, it can be time consuming and require good image-editing skills.

### High Dynamic Range software

In this method we use software such as Photomatrix Pro to automatically combine the bracketed exposures and produce an image that can be fine-tuned. This is a simple input/output process and the results produced are a matter of taste. I find that the results rarely look natural, but many photographers like the 'artistic' and unnatural-looking images that can be produced.

### Doing nothing

High-contrast scenes can present opportunities as well as problems. With a wide range of tones we have numerous possibilities for successful black & white images. Many of the problems associated with high contrast are related to loss of colour, but in black & white this does not matter and we can instead emphasise shape and form.

A classic example of this would be a tree photographed against a bright sky. If we expose for the sky, then the tree will be rendered as a dark shape against it. This works particularly well in winter when the tree has no leaves and we see the shape of its trunk and branches. A building with an interesting shape also works well as a silhouette.

# HOYA

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Alan's love for old glass-plate negatives (some of which are seen here along with their original boxes) is his way of bringing lost history back to life



# Art of glass

EVERY day, Alan McFaden can expect to shoot at least 100 pictures. As the in-house photographer at IPC Media, AP's parent company, he faces a constant barrage of product shots, still lifes, head shots and cover portraits, with even the odd alien autopsy getting photographed in his studio. We take it for granted, he says, how easy it is now to point your camera at a subject and take a good picture. Of course, there is still skill involved in that, but the physical act of taking a picture today is just a quick click and little more. However, 100 years ago it was a huge deal to take a photograph. Glass plates were large and delicate, the equipment was heavy and the process was long and prone to error.

'I have a bit of an affinity with these old guys who shot glass plates,' Alan says. Having trained on glass plates himself, he started collecting them as a hobby about seven years ago.

The idea was simple: find them at boot sales and bric-a-brac shops, photograph them and give them a new lease on life in Photoshop. In the beginning, finding them was easy. Alan often had first pick at boot sales with no one queuing up behind him. He could buy a box of 50 for just £40, or individual plates for around £1. Over the years, though, as he has built his collection to 400-plus, a queue has started to grow behind him.

In the days before memory cards or even film, photographers slaved over glass-plate negatives to get the perfect picture. **Alan McFaden** tells **Jeff Meyer** that for less than the cost of a pint of beer you can buy these old negatives and bring lost history back to life

'Collecting glass plates as a hobby has grown quite a bit in the past few years,' Alan says. 'You can still find them on eBay, but the price has gone up significantly. And if you go to boot sales you see lots of guys like me searching through the boxes of glass negatives. The sellers are quite streetwise, so they know what's valuable. This has all happened in the past three or four years. But even at £2 or £3 each, it's still well worth it when you consider what people pay for a pint of beer, for example.'

## Clean your plate

Before he can start the process of producing a digital version, Alan often has to clean the plates, which have collected decades of dust. 'Because I was trained with glass negatives, I'm not afraid of using them,' he says. 'I used to handle them all the time, and they can be quite delicate. This can put a lot of people off who are trying to restore them, but all you need to do is get some lukewarm water with a few drops of a wetting agent to clean off the dust



## Adding colour

If Alan wants to enhance an image's nostalgia factor, he will sometimes convert the image back to RGB colour from greyscale, as he did with this image of two men on Brighton beach. This gives the picture a subtle tint, and by using the Color Balance tool you can adjust the slider to give the picture a sepia effect. 'Once you have that negative in digital format, you've got complete control over it,' Alan says.



ALL PICTURES © ALAN MCARDEN

and dirt. Get a piece of cotton wool and dab it in the liquid, then gently wipe down the plate. Leave it to dry at an angle, and in a few minutes the plates come out looking like new.'

If you have a negative that looks particularly precious, Alan recommends photographing it first as insurance if it breaks during cleaning. Then you at least have something in the bag you can work with.

### Shooting your plate

Everyone's first instinct, Alan says, is to scan their glass plates, but scanning takes a long time. And when you have more than 400 glass negatives, you could be scanning for weeks.

Alan opts for a simpler method. Using the interior metal frames from some old filing cabinets, Alan fashioned a stand on which he fixed a piece of white Perspex (see image on page 29). Beneath it he places a lamp, and on top of the Perspex he has cut masks from black card to fit every size of glass plate (10x8in, 5x4in and so on).

'This works well in most settings,' he says. 'You can also get someone

**To take a photograph was a special event back then. People had no television, and some of these images pre-date radio**

to hold a negative up to the sky and shoot it that way. Or you could shoot it horizontally on a table. I recommend using flash if you do this because if you've got a tripod on a stand, you will probably find that you get a bit of mirror bounce when you use an exposure of around 1sec or more. With flash, the exposure is instant.'

Using a set of steps, Alan can get an overhead view of his makeshift light table using a 100mm macro lens mounted on his Canon EOS-1Ds Mark III. The 100mm macro lens shoots 1:1, but you can get an extension tube for

much cheaper and get in just as close with a normal lens, he adds.

'This is so much quicker than using a scanner,' he adds, 'and the quality is excellent. It's so good that I've brought 5,044 of my old images from my film days back to life doing this.'

### Polishing your plate

Once Alan has downloaded his pictures onto the computer, there are surprisingly few steps before they are brought back to their original glory.

The first thing Alan does is to save the negative as its own new file. By keeping an unedited version of the negative, Alan can return to the image in a few years' time if he wants to make another version, or if his software skills or the software's capabilities itself have improved.

'The thing that needs to be emphasised is that the detail is in the negative,' he says. 'With a print, you can't put in detail that isn't there. If the highlights are washed out of a print, you're never going to get them, but with a negative you have something to work with, so it's always important to retain a copy of that negative.'

Next, Alan returns to the original downloaded file and opens it in Photoshop. Hitting Apple-I (on a Mac) or Ctrl-I (on a PC) inverts the image from a negative to a positive. 'You can then either keep the image as a colour file or convert it to greyscale,' he says. 'I like to keep it as a colour file because you retain a nice warm tone.'

From here it's just basic adjustments to Levels and Curves to brighten midtones and add contrast. He will sometimes use the Spot Healing brush to remove excessive scratches, but usually he will leave these in as they add to the image's nostalgia.

### History on your plate

Alan's hobby, and that of countless others, stems from more than just an affinity for the medium of glass-plate negatives. At the heart of his collection is a sense of bringing lost history back to life. Many of Alan's collected images show London street scenes from the early 1900s, beachgoers in Brighton from the 1930s, turn-of-the-last-century ships, military regiments and stately homes.

'The internet is a wonderful tool for

## Fixing overexposure

How to digitally restore detail to images that are a century old



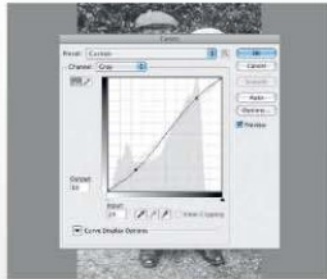
**1** Sometimes you get negatives that aren't correctly exposed, says Alan. One hundred years ago this would have been difficult to correct, but in Photoshop you can put a lot of detail back into an image.



**2** Hitting Apple-I (Ctrl-I on PC) inverts the negative into a positive image. As you can see, without any editing the image is overexposed and all details are lost in the boy's jacket. By using the steps below you can restore this detail.



**3** From the unedited negative, use the Dodge tool and lighten the dark areas, such as the boy's jacket, until details, such as his buttons, begin to appear. These dark areas in the negative are the highlights in the positive version.



**4** Next hit Apple-I (or Ctrl-I on a PC) to invert the image to a positive. Convert it to greyscale, and then give it a slight S curve in your Curves tool to boost its contrast.



**5** As you can see above, key detail was rescued from blown highlights.

gaining and sharing information,' says Alan. 'I can post these on my website and someone out there will recognise a home interior. Or someone will see the name on a ship and know what happened to it. I can also go online and research military regiments.'

Important windows on Britain's history are sitting in boxes in boot sales and flea markets all over the country. Long-lost pubs, defunct street markets and long-deceased families can feed your photography addiction while affording you a glimpse into life 100 years ago.

'To take a photograph was a special event back then,' Alan says. 'People had no television, and some of these images pre-date radio. So people would get their portraits taken, which they would have printed onto cards that they would pass around. Everyone likes to believe that once they are gone there will be something left of them, which was the purpose of these pictures. Today it's a quick click and little effort, but back then it was a huge deal' **AP**

To see more of Alan's images visit  
[www.alanmcfaden.com](http://www.alanmcfaden.com)



# SPI SCHOOL OF PHOTOGRAPHIC IMAGING

## STAR STUDENT

### Les Robey

**ENROLLED ON:** Digital Imaging course

**AGE:** 56

**OCCUPATION:** Retired

**EQUIPMENT:** Nikon D3 and Nikon Coolpix 5700 with AF-S 14-24mm f/2.8G ED, AF 50mm f/1.4D, AF-S 105mm f/2.8G VR IF-ED macro, SB-900 Speedlight, MC-36 remote, Canon A-1 and Canon AE-1 Program with FD 50mm f/1.8m, 70-210mm CF tele macro, 28-70mm, 2x converter, 28mm f/2.8, Vivitar Auto Thyristor 550FD flash, Sunpak Auto Zoom 3600 Thyristor flash, Lee filters, Wotan video light, Slik 88 and Velbon VGB-3C tripods.



pressed. Many prints were thrown away, but some were good enough to keep.

#### What you are hoping to achieve?

Before embarking on this course I would have said that I just enjoyed taking pictures and kept my images to myself. The course has changed my thinking, and I have realised that maybe I could take images that others would like to look at and to see them displayed, even if only on my wall at home.

#### Your proudest moment in photography?

When I received my prints back from the photo lab that had printed my final images for this course and handwritten across the invoice was 'Nice set of images'.

#### The best place you have taken photographs/favourite subject?

I have always found my German shepherd dogs to be great camera buddies. They love going out to the woods or countryside and are patient subjects.

#### What made you decide to enrol on the course and how have you found it so far?

Being an AP reader from the early '70s, I had seen the SPI courses and decided to investigate further. I realised that unless I could reproduce a digital image file correctly it wouldn't matter how good the content of that image was, so I decided on a course that would give me these core skills first. The forum on the AP website is an invaluable resource, to ask quick questions that may be holding you up and scrolling through past postings for questions that you may feel too obvious to ask. I meet up once a year with others who have done the course, so not only has the course enhanced my photography but it has also increased my social circle. Now that I have completed an SPI course would I recommend them to others? Let's just say, I started course number two on 1 January.



THE SCHOOL OF PHOTOGRAPHIC IMAGING – in association with Nikon – is one of the largest and most vibrant photographic education communities in the world.



### Summing up

**WE SAY:** Normally we would be able to write more, but this is an exceptionally pleasing set of images that, to be honest, require little in the way of constructive criticism. Reading Les's notes, it is clear he has learnt a lot and applied those lessons to this portfolio. Excellent work, Les, and well done. Some lengthier notes on specific images would have helped you to score a little higher on self-assessment, but it isn't really much of a concern. You obviously know what you're doing.

## Student introduction

#### When did you first get into photography?

In 1964, aged 11, I went on holiday for six weeks to Rome and Florence. I took a Kodak Instamatic 100 to take snapshots of the holiday, which I still have. The bug has been with me ever since. It wasn't until the early '70s that I got a Zenit B SLR.

#### Why do you enjoy photography?

I enjoy both the technical aspect of taking photographs and the finished result. With such a basic SLR I needed to get to grips with aperture, shutter speed and depth of field. My subjects were my wife, my dog and anything that moved or stayed still. If it fitted in the viewfinder the shutter was

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**Peter Wardman**  
Birch overlooking lake  
Flecks of red stand out in the leaves of these trees in this misty, serene scene  
Canon EOS 40D, 24-105mm, 0.8sec at f/16, ISO 200, tripod



## On location... In the Lake District: part one

In November last year, a group of AP readers spent three days with landscape photographer Charlie Waite and AP Editor Damien Demolder soaking up the beautiful scenery in the Lake District. You can read about the workshop in Damien's blog by visiting [www.amateurphotographer.co.uk/features](http://www.amateurphotographer.co.uk/features). The photographers battled myriad conditions, from rain and mist to contrasty skies, but overcame the elements to produce some fantastic images. They tried techniques including balancing elements in the frame, creating a sense of depth, correctly exposing for early morning light and looking for detail to create landscape images with a difference. Charlie shared his tips on how to secure detail in the highlights and shadows, and other priceless advice. Here is a selection of images from the trip, with part two featured in next week's issue (AP 27 February).

As part of our series of inspirational seminars, photographer David Noton will be hosting a landscape and travel seminar on 14 April. Visit [www.amateurphotographer.co.uk/features](http://www.amateurphotographer.co.uk/features) or call 0203 148 4326 to book a place.

### Peter Wardman

#### Jetty at dawn

**1** Peter brings mystery to his image by capturing soft colours in the clouds and their respective reflections

Canon EOS 40D, 24-105mm, 1/30sec at f/16, ISO 200

### Stuart Crump

#### Mist and fence

**2** Stuart composed this scene so the fence followed the line of the hills

Canon EOS 50D, 17-85mm, 0.3sec at f/22, ISO 100, ND grad filter, tripod, cable release

### David Folkes

#### Hillside view

**3** David used a long lens to create a tightly framed composition and an ND grad filter to emphasise the ochre sky

Leica R6.2, 280mm, Fujichrome Velvia 50, ND grad filter

#### Loughrigg Fell

**4** 'The bright light and dramatic sky made me think this scene would work in black & white,' says David

Leica R6.2, 35mm, Ilford SFX 200, red filter, polariser









The AP readers who took part in the Lake District seminar last year, with AP Editor Damien Demolder (back row, left) and Charlie Waite (back row, right)



## Vanessa Parker

### Raindrops

**1** Vanessa finds beauty in the detail by focusing on crystal-clear raindrops

Canon EOS 5D, 100-400mm, 1/125sec at f/5.6, ISO 200

### Abyss

**2** By angling her camera downwards, Vanessa creates a dramatic shot of this sheer drop and craggy rock face

Canon EOS 5D, 24-105mm, 0.5sec at f/22, ISO 200

## Paul Barrow

### Ullswater view

**3** Muted colours, soft shadows and wispy foreground detail give this image its allure

Canon EOS 50D, 24-105mm, 1/10sec at f/11, ISO 200, tripod, cable release

### Silver birch

**4** The spray of branches and rough grey-green slate stand out against the softer textured background

Canon EOS 50D, 17-200mm, 1/100sec at f/2.8, ISO 200, tripod, cable release

## David Baker

### Silhouette

**5** A silhouetted tree stands out against the pale dawn sky

Nikon D200, 18-200mm, 7.1secs at f/22, ISO 100

### Hazy trees

**6** David takes advantage of the mist to create a subtle backdrop for the trees

Nikon D200, 18-200mm, 7.1secs at f/22, ISO 100



## Expert advice, help and tips from AP Editor Damien Demolder

# Appraisal

### How to submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and, if you can, include details of equipment used and exposure settings.

Send your photographs to 'Appraisal' at our usual address (see page 3). Please enclose an SAE if you would like them returned.

### Florida beach Bob Barnes

Nikon D70S, 18-200mm, 1/250sec at f/16, (-0.3EV exposure compensation), ISO 200

Bob sent in this picture of a beach stretching out into the sea in Florida. The lone cloud, blue sky, white sand, umbrellas and the rippling water in the foreground are all the ingredients needed for an interesting image. It's minimalist and simple, and these types of pictures are difficult to make effectively. The trick is to study the scene and imagine what your final print will look like. I can see what Bob was trying to do but he hasn't quite succeeded, primarily because there is too much foreground, and the lovely blue sky isn't saturated enough. It's close, but it needs a little help.

In Photoshop, I first opened the Levels tool and made the picture darker. I really wanted to bring out the strong graphic elements in this shot, which I could only really do by adjusting the exposure. So I moved the Shadows slider towards the middle and, while colour detail has been lost, the beach and cloud now stand out stronger against the darkened sky, sea and foreground. I've also darkened the midtones a little.

Next I opened the Saturation tool and increased the saturation by 11 points. I didn't want to go mad, just increase the impact of the sky and make the cloud stand out even more.

I then cropped the image to a square format, again to bring out the graphic elements, but also to get rid of that foreground water. It might make



for an interesting part of the scene when you're on the beach, but it doesn't work in the picture because it makes the actual subject look a long way off. While I did this, I straightened the horizon slightly, rotating the crop to do so. I thought about bringing the horizon close to the bottom-third line, but I couldn't do it without positioning the cloud too close to the top of the frame so I've had to compromise to keep the cloud looking centred.

The finished picture is much stronger, and the colours of the umbrellas really stand out. You can still

see the rippling foreground water, but it is no longer getting in the way and now serves more to lead us into the picture. I also tried making the image completely graphical by converting it into b&w. I did this using the Channel Mixer, mostly using the red channel but also the green channel to give some more detail. I turned the blue sky even blacker by reducing the blue channel to -10%, ensuring the other channels balanced out the exposure to 100%. I can't decide which version I prefer, so I have included both for you to make up your own minds.



## See your pictures in print

Damien's picture of the week wins a £50 Jessops store voucher\*. The two runners-up each win a £25 voucher to spend on photo books from Jessops' online service at [www.jessops.com](http://www.jessops.com).  
\* UK residents only

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### Large white butterfly Bethany Webber

Canon EOS 400D, 18-55mm,  
1/400sec at f/14, ISO 400

Bethany, who is only nine, sent in a nice selection of pictures of butterflies, beetles and grasshoppers, which she took on her mum's camera because she doesn't have her own yet.

I've picked out this picture of a large white butterfly because it is particularly creative. One thing we often forget when photographing

small creatures is that we need to capture a nice picture; we concentrate so much getting the focus right and all the other technical details that we forget people are just going to look at the picture and see a butterfly. What Bethany has done is create a beautiful photograph that happens to include a butterfly, and it's a great shot. I really

like the colours of the plants and the butterfly, which work well with the colour of the sky. Shooting from a low angle like this also gives the picture a new perspective and a different feel. Often in macro pictures and close-up work we have a very restricted view, with the background very close to the foreground and everything on a miniature scale. Here, though, Bethany has captured a range of depths, from this big enough butterfly in the foreground with the plants just behind, then the trees a little way off and the distant clouds. It's a very open picture with lots of space and depth, and I think we would all do well to study what Bethany has done and try to apply it to our own photography. The exposure is excellent on a very difficult subject, and I love the grasshopper in the bottom left-hand corner; which adds interest and humour. It's a lovely picture.

If I were going to be very critical, I would say that perhaps the picture could do with a little more depth of field. There's also a little bit missing from the tip of the butterfly's right wing, which could either be damage to the wing or something hanging in front of it. However, these are very small points about what is an excellent photograph. Well done, Bethany. Keep taking pictures and keep sending them in – and tell your mum that you need your own camera.



### December snow Mike Harvey-Penton

Nikon D700, 17-35mm,  
1/320sec at f/8, ISO 500

**Amateur  
Photographer  
Picture of  
the week**

Mike is a regular contributor to these pages, and this time he's sent in a collection of pictures he took during the recent snow. Mike says he tried to keep his pictures nice and simple, producing a series of shots of snow-covered branches against a morning sky, with lots of white and streaks of colour in the exposed wood.

I think this picture is particularly good. It reminds me of the tale of the camera club judge who, when looking at a picture that everyone else thought was fantastic, allegedly said, 'What would really make this picture is a man in a red coat just there.' Well, the fabled judge would like Mike's shot as he's found his man in a red coat (Santa?), and nailed him to the snow-covered scene.

Even without this addition, though, it is still a great shot. Mike has created a nice composition – I like the layers – and the micro-contrast between the tree wood and bushes and the



whiteness of the snow really adds an element of sharpness and hyper-reality to the image. The white of the snow and sky is punctuated by the snaking branches and exposed patches of grass, and Mike has done a great job of capturing all the different shapes and squeezing them into this

oblong frame. The man in the red coat just adds that extra special element that transforms the picture from nice into exceptional. He's positioned nicely in the frame, and while I'm sure that Mike didn't pay him, he really does make the picture work just by standing about in his colourful coat. As a viewer,

our eyes are immediately drawn to him, even though he is very small in the frame. And the little dog wagging its tail next to him is a nice touch. This is the kind of picture that works well in a calendar, and for Mike's nice composition and clever use of red, his is my picture of the week.



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# Tested

## Forthcoming tests

In the next few months AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

|          |                    |     |
|----------|--------------------|-----|
| Olympus  | E-P2               | Feb |
| Fujifilm | FinePix REAL 3D W1 | Feb |
| Nikon    | D3X vs             |     |
| Sony     | Alpha 850          | Mar |
| Samsung  | NX10               | Mar |

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Welcome to our test, reviews and advice section. Over the next few pages we will present this week's equipment tests, reader questions and technique pointers

**Our guarantee to you**

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

## AntZero AtomicView €59 (around £50)

**A**T first, AtomicView seems little more than a sleek version of Adobe Bridge. Described as a 'digital asset management system', AtomicView lets you browse and organise your image, video and audio files, including raw file types. Once you have imported your images into a catalogue, AtomicView allows you to create groups of images to make it easier to find and archive them. This is mainly done by specifying certain parameters that may be found in an image's metadata. For example, if you want to find all the images you have taken on a Pentax K20D this year, it will find and display them.

However, this is just scratching the surface of what the software can do. Keywords can be added and these are simply dragged onto an image to add them to the image's metadata. If you add a geographical location you can then click on a particular country on AtomicView's map and all images taken in that country will appear in the browser window.

When it comes to exporting images there are a few very useful features, such as being able to create a website image gallery or



even an online store. Sequences of images can be imported and saved as video clips, which should prove useful for animators and time-lapse photographers. Watermarks can be added, and batches of images can be resized, rotated and saved as a different file format.

Most photographers already have an organiser program for their images, and many also have image-editing facilities. However, AtomicView is definitely worth considering if you don't have any

**Micro verdict**

AntZero's AtomicView has lots of features and a very sleek interface

such software, and a free demo version can be found on the AntZero website.

**Richard Sibley**

● For more information or to buy visit [www.antzero.com](http://www.antzero.com)

## Premier Ink Triple Axis bubble level £9.99

**D**ESPITE the fact that more and more digital SLRs feature digital levels, a good bubble level is still an extremely useful accessory. This is especially true if you shoot landscapes and need a perfectly level horizon.

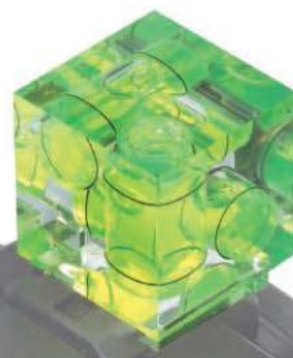
Like other levels of its type, Premier Ink's Triple Axis bubble level fits onto a camera's hotshoe and then allows you to adjust the camera so that it is perfectly level. Making this model stand out from other bubble levels is the fact that it contains three bubbles – one for each axis. So, your camera will be level along the horizontal and vertical planes when you are taking landscape images, and when you switch to a portrait orientation. Best of all, the level is available in both the standard and Sony/Minolta hotshoe variations.

**Richard Sibley**

● For more information visit [www.premier-ink.co.uk](http://www.premier-ink.co.uk)

**Micro verdict**

Every photographer should have a bubble level in their bag



Despite what conventional photographic rules tell us, you can capture some great portraits using a wideangle lens

Amateur  
Photographer  
Explains...

# Wideangle portraits

Sometimes it's fun to break the rules. **Richard Sibley** shows how a wideangle lens can be used to take striking portrait pictures

**C**ONVENTIONAL photographic rules tell us that portraits are best taken using lenses with focal lengths between 50mm and 135mm on the 35mm format. This is because the magnification of a 50mm lens on a 35mm full-frame camera closely replicates what we see in focus in

the centre of our vision. However, most portrait photographers prefer to use 85mm and 105mm lenses, which allow them to stand further from the subject and give far less distortion than a wideangle optics, but without flattening perspective in the way a telephoto lens does.

This is not to say wideangle lenses

cannot be used for portraiture. The unique properties of wideangle optics can be exploited to create eye-catching and dynamic portraits that stand out among more conventional ones.

## Getting in close

To take a head shot with a wideangle



Usually, it is best to avoid wideangle lenses for portraiture as they can distort facial features. However, the extreme perspective can be used to emphasise particular elements

lens you will have to be very close to the subject. Also, objects closer to the lens will appear distorted and relatively bigger than they actually are. Conversely, objects further from the lens will seem even further away still.

When taking a portrait this means the subject's nose will appear to be very large, while the ears and sometimes the eyes will appear far smaller. Obviously, these distortions mean wideangle lenses are inappropriate for most serious portrait studies. However, there are certain types of portraits that can use the distortion to great effect. For instance, the caricature effect created by a wideangle lens can be quite humorous, and for this reason it is not uncommon to see wideangle portraits of comedians.

If you are planning to take a wideangle portrait it is important to make the effect look as deliberate as possible, otherwise it will simply seem as if you have used the wrong lens. One way to do this is to have the subject pull an odd or exaggerated facial expression that complements the caricature effect that a wideangle lens creates.

## Wideangle lenses can easily change the sense of scale to add emphasis to a particular feature or item

### Shooting from below

A wideangle lens will help you capture a full-length portrait of a subject when in a confined space, and shooting a full-length portrait from below your subject's waistline can make them look taller. For example, the actor Humphrey Bogart was only 5ft 8in, yet on-screen he looks taller and more dominant. This is because he was nearly always filmed from a fairly low angle.

Combining a wideangle lens with a low angle exaggerates your subject's height even more. Their feet and legs will appear larger and longer, and their body will converge upwards, making their limbs seem completely out of

## Top tips

- 1 Look for interesting angles from which to photograph your subject. Extreme angles above or below your subject can make them look very small or like a giant.
- 2 Use the distortion of the lens to emphasise important elements in your image.
- 3 Don't be scared of getting close to your subject. With a wideangle lens you will need to be much closer than you would with a standard portrait lens.
- 4 Make sure it is obvious that you have used a wideangle lens deliberately, otherwise the image will just look horribly distorted.

proportion to their head.

As when taking a standard head shot, it is best to try to make this effect look as deliberate as possible. Draw as much attention as you can to the subject's now enormous feet, perhaps by having the subject wear a particularly striking pair of shoes, or pulling an exaggerated pose. I often ask the subject to walk towards the camera. Then, when they are close, I take an image at a point when one of their feet is lifted off the ground.

### Exaggerating for emphasis

Wideangle lenses can easily change the sense of scale to add emphasis to a particular feature or item. One of the most popular ways to do this is to have the subject stretch out their arms so their hands are close to the lens. The result will be hands that look huge, while the subject's head appears a lot smaller and further away.

The trick is to make the hands look interesting. A simple thumbs up or pointing gesture is often a good starting point (see above), or the subject could frame their face with both hands (see left).





## Shooting from above

With the camera above the subject's head, the opposite effect to shooting from below is achieved. The perspective makes their head look huge, and their body converges down to a point at their feet. This makes the subject look very childlike, as their head looks slightly too big for their body. Also, having them look up recreates the same perspective that we see when looking down on a child.



When shooting a subject and their surroundings, keep the subject close to the centre of the frame to minimise facial distortion



Another idea could be to have your subject hold up an object to the lens.

For a portrait, it's usually a good idea if the item relates to the person in the photograph. A writer or artist could perhaps point using a pen, pencil or brush. Similarly, a fellow photographer could hold up their favourite camera, or a goalkeeper could grip a football at arm's length (see below).

Remember, it's the person you are interested in, so make sure you're focusing on their eyes and face, rather than their hands. Of course, a small aperture could give you a

large-enough depth of field to keep everything in focus.

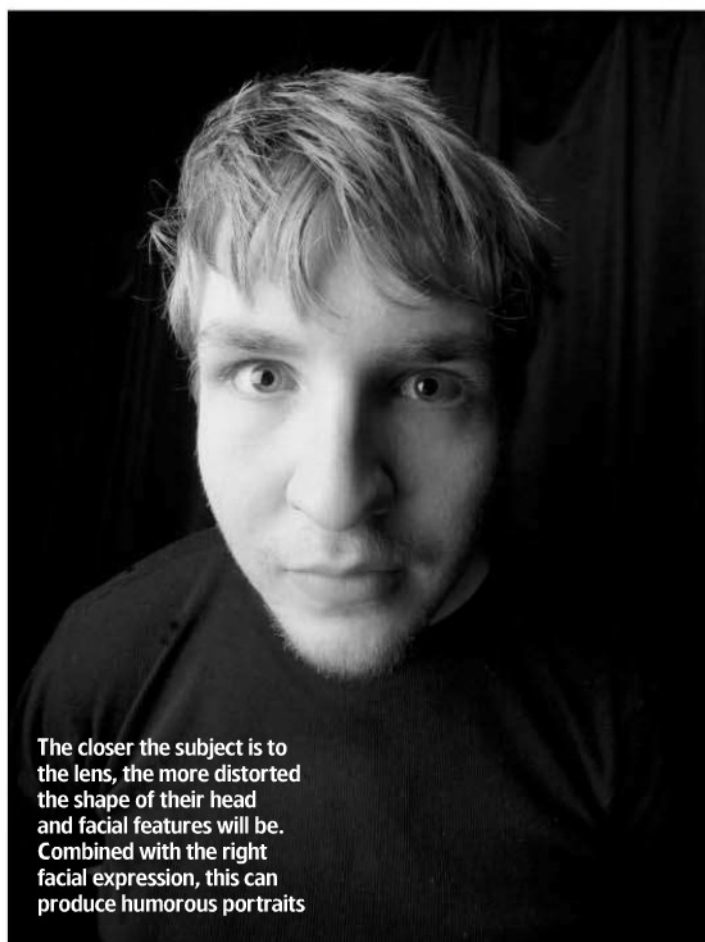
## Environmental portraits

The most obvious reason to use a wideangle lens when taking a portrait is to capture your subject's surroundings. In particular, when shooting indoors, there is often little room to do this when using a standard portrait lens, so a wideangle optic is the only option.

Once again, you can use the distortion created by the lens to exaggerate foreground objects so that they pop out of the picture, or to help frame the subject. **AP**



You can use distortion to emphasise a particular item and make the portrait more dynamic



The closer the subject is to the lens, the more distorted the shape of their head and facial features will be. Combined with the right facial expression, this can produce humorous portraits

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# CANON'S AWARD WINNERS

This year, Canon products won no less than five **Amateur Photographer Awards**. In addition to picking up the Enthusiast Compact Camera of the Year award for the **PowerShot G11**, the Printer of the Year award for the **PIXMA Pro9000 Mark II** and both the Enthusiast Camera and the Product of the Year awards for the **EOS 7D**, AP forum members voted the **EOS 7D** the AP Forum Product of the Year. It's an impressive performance and here's a taste of how Canon pulled it off

# Canon EOS

**T**he EOS 7D sits at the very top of Canon's APS-C-format range, a position previously occupied by the EOS 50D. Despite the very high pixel count, and thanks to the EOS 7D's two Digic 4 processors and eight-channel readout, Canon has managed to achieve a sports-photographer-friendly maximum shooting rate of 8fps. That's without the need for an additional battery pack.

The EOS 7D is the first EOS model to have a 100% field of view with 1x magnification (with a 50mm lens focused at infinity). In addition, the EOS 7D is the first Canon DSLR to feature an electronic level, and as well as appearing on the LCD screen (with or without Live View mode being active), it can be set to appear in the viewfinder.

Canon has also integrated a Speedlite Transmitter into the EOS 7D and this allows the camera to control up to three groups of EX-series Speedlite slave flashes.

## Build and handling

The control layout of the EOS 7D is closer to that of the EOS 5D Mark II than the EOS 50D, but there are some significant differences. For example, the Live View button found on the left-hand side on the back of the EOS 5D Mark II, above the LCD

## At a glance

- 18 million effective pixels
- Live View on 3in, 920,000-dot LCD screen
- 1920x1080p (Full HD) video recording at 30fps
- Wireless flash control
- Street price approx £1,270 (body only)

screen, has been shifted to the right of the EOS 7D's viewfinder and is now surrounded by a switch that changes between Live View and video mode. It's a sensible move as it is now within reach of the right thumb when the camera is held for use.

Like all recent Canon DSLR menus, the EOS 7D menu is divided into screens that each fit onto the LCD, making it easier to find the feature you are searching for. The video controls are located on a designated 'page', allowing the camera to be quickly set up for video recording.

## Resolution, noise and sensitivity

Our laboratory tests indicate that Canon has made significant steps

# Canon PowerShot G11



## At a glance

- 10 million pixels
- 28-140mm zoom lens
- Vari-angle 2.8in LCD screen
- Hotshoe
- Optical viewfinder
- Street price around £430

**L**ike the PowerShot G10, the G11 uses a Canon Digic 4 image processor, which is the same system used in all Canon's current DSLRs. This is capable of processing raw and JPEG files simultaneously.

For the enthusiast photographer, the PowerShot G11 contains a whole host of features, including an articulated LCD screen and a 28-140mm (equivalent) zoom lens.

## Lab results

|                  |            |       |
|------------------|------------|-------|
| Features         | ●●●●●●●●●● | 7/10  |
| Noise/resolution | ●●●●●●●●●● | 24/30 |
| Dynamic range    | ●●●●●●●●●● | 7/10  |
| LCD/viewfinder   | ●●●●●●●●●● | 8/10  |
| Build/handling   | ●●●●●●●●●● | 9/10  |
| Autofocus        | ●●●●●●●●●● | 7/10  |
| Metering         | ●●●●●●●●●● | 8/10  |
| AWB/colour       | ●●●●●●●●●● | 8/10  |

## Verdict

There are few handling differences between the G10 and the G11, but the latter has been improved with the addition of a vari-angle LCD screen. The ease of adjusting the ISO sensitivity and exposure compensation make the G11 quick to use.

The PowerShot G11 is one of the best, if not the best, compact cameras currently available. By listening to photographers and producing a camera that is designed with their needs in mind, Canon may have produced the best PowerShot G-series camera yet.

**78%**

☞ The Canon PowerShot G11 is one of the best, if not the best, compact cameras available ☞

# EOS 7D



## Lab results

|                  |            |       |
|------------------|------------|-------|
| Features         | ●●●●●●●●●● | 9/10  |
| Noise/resolution | ●●●●●●●●●● | 28/30 |
| Dynamic range    | ●●●●●●●●●● | 8/10  |
| LCD/viewfinder   | ●●●●●●●●●● | 9/10  |
| Build/handling   | ●●●●●●●●●● | 8/10  |
| Autofocus        | ●●●●●●●●●● | 9/10  |
| Metering         | ●●●●●●●●●● | 8/10  |
| AWB/colour       | ●●●●●●●●●● | 9/10  |

## Verdict

The new AF system in the EOS 7D is impressive, and it combines well with the 8fps maximum continuous shooting rate, making the EOS 7D a good choice for serious sports enthusiasts.

Canon's engineers certainly appear to have been earning their salaries over the past couple of years, and the EOS 7D is a significant step up from the EOS 50D. Its ability to resolve detail has increased, and noise is much better controlled across the whole sensitivity range, making the camera much more versatile.

88%

in the control of noise across the entire sensitivity setting range (ISO 100-12,800). The difference between images from the EOS 50D and EOS 7D is most noticeable at ISO 12,800, when the amount of noise is approximately halved. Even at ISO 3200 there is a reduction

of around 30%. Interestingly, the noise figures for each colour channel are quite close to each other, indicating that the noise has a neutral mix.

Although high-sensitivity images from the EOS 7D have a granular texture, they are far smoother than

results from the EOS 50D. These images look great in monochrome and, significantly, there is no banding in the darker midtones. As the resolution chart images show, the EOS 7D resolves a lot of detail. Even at ISO 12,800 it puts in a reasonable performance.

### Autofocus

The EOS 7D has an new 19-biaxial-point AF system. With subjects that are easy to follow in the viewfinder, I had a success rate in excess of 90%. In more complicated situations I got a sharp result in the vast majority of cases when the AF point covered it.

# Canon PIXMA Pro9000 Mark II

The PIXMA Pro9000 Mark II uses eight dye-based inks, which naturally lend themselves to producing vibrant colour prints on glossy media. Monochrome prints on matt and fine-art papers are also possible.

### Performance

As usual, the first print I made with the PIXMA Pro9000 Mark II was of our printer test chart and the results are very impressive. In fact, the printer has produced one of

the best test chart prints I have ever seen. The resolution lines and bars are clear and sharp, and the moiré pattern is accurately reproduced with no reversing.

This impressive performance is replicated in the prints of photographic images. Colours are faithfully reproduced and the fine details are present. Gradations are smooth, thanks to 48-bit printing and the accuracy of the FINE print head's droplet placement, as well as the 2pl minimum volume of those droplets.



## At a glance

- Maximum print size A3+ (rear), 35.56x43cm (front)
- Resolution 4800x2400dpi
- 2pl minimum droplet size
- FINE print head
- ChromaLife 100 dye-based inks
- Street price around £425

## Verdict

The PIXMA Pro9000 Mark II is a very good printer and will suit enthusiasts who primarily print colour images. The results on matt media are good, though gloss prints have more saturation.

88%

## Lab results

|               |            |       |
|---------------|------------|-------|
| Specification | ●●●●●●●●●● | 27/30 |
| Build         | ●●●●●●●●●● | 17/20 |
| Handling      | ●●●●●●●●●● | 18/20 |
| Performance   | ●●●●●●●●●● | 26/30 |

Amateur Photographer AWARDS 2010  
PRINTER OF THE YEAR

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Use your old Lenses on your New Camera Body

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|--------------|------------|--------|
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| EOS          | M42        | £22.95 |
| Nikon        | M42        | £42.95 |
| Pentax       | M42        | £13.95 |
| Sony Alpha   | Minolta MD | £41.95 |
| Sony Alpha   | M42        | £12.95 |
| Olympus 4/3  | Nikon      | £27.95 |
| Olympus 4/3  | Pentax     | £27.95 |
| Nikon T2     | -          | £11.50 |
| EOS T2       | -          | £17.60 |
| Micro 4/3 T2 | -          | £17.95 |
| Sony T2      | -          | £14.00 |
| Pentax T2    | -          | £13.95 |

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**elinchrom**  **RANGER QUADRA**  
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SOCIETY REPRESENTING Professional Image-makers  
2009 TRADE AWARDS

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**Ian Farrell - Professional Photographer Magazine - June 09**  
"...superbly built ...performed like a dream"  
"...Elinchrom have waded into an evolving market with an undeniably cool product"  
"...usefully, Elinchrom's own wireless flash trigger and remote system, Skyport, is built in"  
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Tokina's all-new 12-24mm lens is designed for use exclusively on Canon and Nikon Digital SLR cameras having an APS-C sized sensor. This gives the digital photographer an ultra wide-angle zoom lens that has the equivalent of an 18-36mm zoom range on a 35mm film camera, while maintaining a bright constant aperture of f/4.

It features a chrome-plated brass mount plate and all-metal zoom unit that can stand up to regular use, while advanced polycarbonate outer lens barrels reduce the weight of the lens, making it a pleasure to carry.

The chosen lens of freelance photojournalist **Paul Robinson**.

"Looking at the world through a lens is fascinating and capturing the moment is something very special. I enjoy being in the great outdoors and capturing the mood, atmosphere and emotion plays an important part in my work. I love the freedom of expression that photography gives me and Tokina lenses have enabled me to produce images that I never thought possible."

**Amateur Photographer Magazine** "Definition & resolution are also excellent and without the aggressive sharpness for which Japanese optical forms have been noted... A first-class, state-of-the-art lens" **Geoffrey Crawley**

**"a state-of-the-art lens"**

**91% rating**



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# amateur Photographer AWARDS 2010

AP prides itself on conducting thorough, honest and independent tests that photographers can rely upon to inform their buying choices. We aim to look beyond the PR hype and investigate if a product is of genuine use or benefit to our readers. If we find that the equipment is flawed, we say so, but we also give praise where it is due. After all, if we recommend a product that you find is no good, the magazine won't exist for very long.

During 2009 we tested more than 200 photographic items and the following pages list what we consider to be the most outstanding products of the year. Our testing regime ensures that our awards are the most coveted in the industry and we hope you find our recommendations useful.





# POWER OF PHOTOGRAPHY

## Chris Steele-Perkins



What makes an image 'powerful'? There is no clear-cut answer to this, because a photograph that moves one person could have a very different effect on someone else. Often it is the subject that lingers in the mind or the message an image seeks to convey. It can also be something on a purely aesthetic level, such as a striking composition or use of colour that creates an indelible mark. What photographers universally strive to achieve are images that mean something unique to them, but also resonate in other people. When we spoke to Chris Steele-Perkins in AP 19-26 December 2009, it was clear that his images do both.

As a member of the Magnum Photo Agency, Chris has travelled all over the world documenting the lives of the people he encounters. His images provide an insight into political turmoil and social upheaval in places such as Afghanistan and Beirut. During his foreign press trips, Chris kept returning to photograph people and places in the UK; England, it seems, had a pull he found impossible to ignore. Among these 'English' images, Chris photographed those closest to him and the power of these images comes from their personal nature. In his book *England My England* published last year, a selection of images celebrating English eccentricities and those with a more melancholic slant offer a unique portrayal of life in England. The book also hints at Chris's ideas of what 'being English' means to him. There is an 'everydayness' about the pictures, and while the subject matter may seem unremarkable, they are incredibly powerful.

We often think of powerful images as those taken in far-away places, such as distant villages ravaged by conflict or humans doing unspeakable things to each other in war-torn countries. Yet when you flick through Chris's photographs it is obvious that 'power' can be found far closer to home. 'Most of my work is about ordinary people,' he told us. It goes to show that compelling images can be found on your doorstep if you look for them.

GfK





## EXCEPTIONAL ACHIEVEMENT IN PHOTOGRAPHY

## John Hedgecoe



In his long, varied and active career, John Hedgecoe has had a huge influence on both amateur and professional photographers around the world. In different phases of his working life he has been a successful professional photographer, a respected academic and a best-selling author.

Born in 1937, John studied photography at the Guildford School of Art before becoming a staff photographer on *Queen* magazine in 1957. He later freelanced for a number of other publications including *The Sunday Times* and *The Observer* magazines. This work included photographing many famous artists and writers, including Francis Bacon, Ted Hughes, Agatha Christie, John Betjeman and Henry Moore.

In 1965 John founded Britain's first higher education photography course at the Royal College of Art. He went on to become the first Professor of Photography at the college, a post that he held until his retirement in 1994.

In 1966 he was invited to photograph the Queen. The resulting portrait was used as the basis for a plaster relief by Arnold Machin, which John then re-photographed. This image, still used today on postage stamps (see below), has become the world's most reproduced photograph.

However, John is best known as a prolific author of photography manuals. In 1976 he published *The Book of Photography*, followed a year later by *The Photographer's Handbook*. These two books reinvented photography. Between them, they sold more than three million copies. John went on to publish more than 30 titles and is recognised as the world's best-selling author of photography technique books.

In an interview with AP in 2009, John said he has no regrets about not being more recognised as a famous photographer in his own right.

'Looking back, I'm very happy that so many people have liked and enjoyed my books, and hopefully learned to do something they hadn't done before.'

*Grays of Westminster*  
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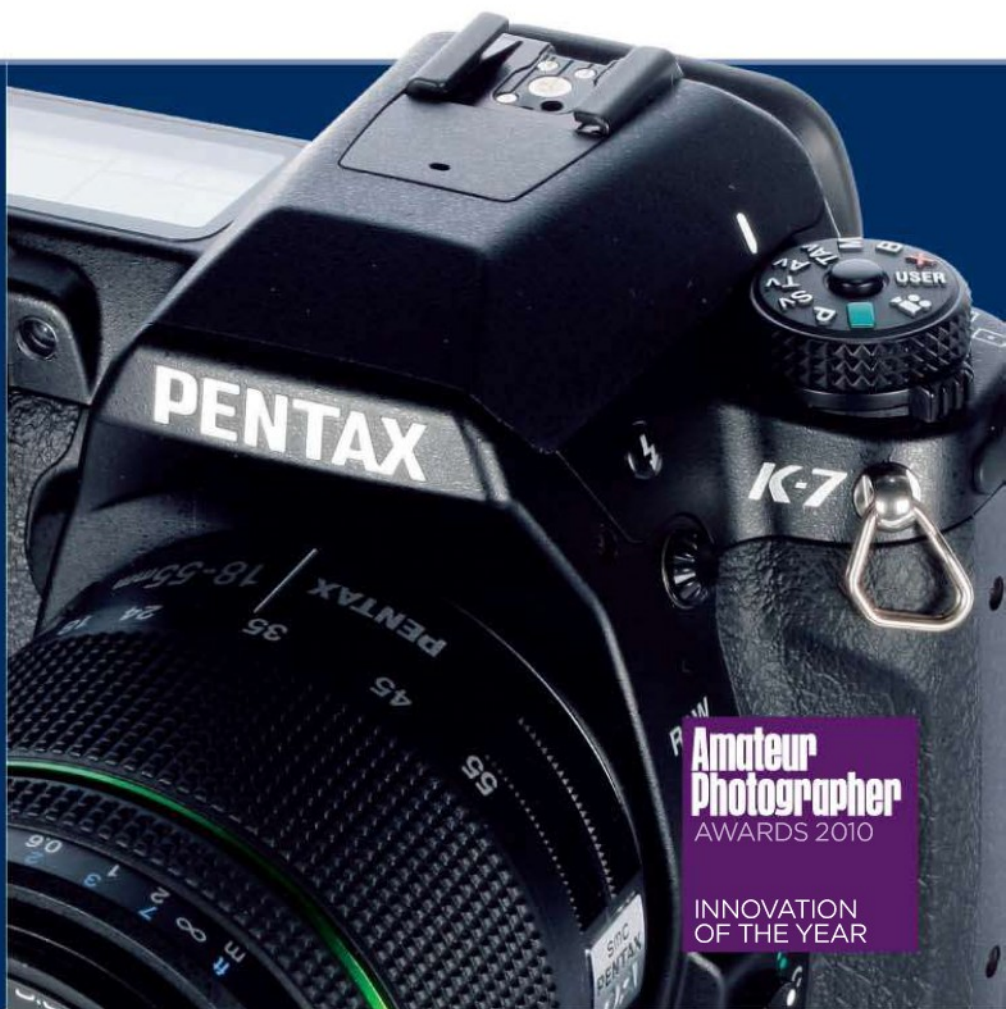
INNOVATION OF THE YEAR

## Pentax self-levelling sensor

**NOMINEES** LEICA M9 | NIKON COOLPIX S1000PJ  
IN-CAMERA PROJECTOR | PENTAX SELF-LEVELLING  
SENSOR | PENTAX IN-CAMERA HDR | SAMSUNG ST550  
TWO LCD SCREENS ON A COMPACT CAMERA | SONY  
SWEEP PANORAMA IN CYBER-SHOT DSC-HX1

As the people who first put rhubarb and custard, sausage and mash, and strawberries and cream together knew, innovation doesn't always have to involve inventing something new. Sometimes it's about combining the right elements and making them work together. The best example we saw of this during 2009 was the self-levelling sensor in the Pentax K-7. This ingenious system harnesses the camera's Shake Reduction (SR) system, which shifts the sensor to correct for involuntary camera movements, and the built-in electronic level. The level detects how far off-kilter the camera is and the SR system rotates the sensor to correct it, thus automatically preventing the horizon from sloping in images. It's an ingenious idea that provides a solution to a problem faced by many photographers.

**FIRST TESTED** 15 AUGUST 2009



**Amateur  
Photographer**  
AWARDS 2010

INNOVATION  
OF THE YEAR

**Amateur  
Photographer**  
**88%**

**Amateur  
Photographer**  
AWARDS 2010

PRINTER  
OF THE YEAR



PRINTER OF THE YEAR

## Canon Pixma Pro9000 Mark II

**NOMINEES** CANON PIXMA PRO 9000 MARK II |  
HI-TOUCH 730PS

Thanks to its eight dye-based ChromaLife 100 inks, 48-bit printing and the FINE print head delivering a minimum volume of 2pl at a resolution of 4800x2400dpi, the Canon Pixma Pro9000 Mark II produces superb colour prints. In fact, it produced one of the best prints of our test chart we ever have seen.

Canon DSLR users will also appreciate the ability to print their raw files directly from within the Digital Photo Pro software that is supplied with their camera. In addition, a plug-in ensures that Canon raw files can be printed from within Adobe Photoshop, so there's no need to convert the files to more universal formats that take up valuable hard drive space.

Print sizes range from 10x15cm up to A3+, or longer with 35.35cm (14in) wide rolls of paper. With printing times of a little over three minutes for an A3 print, the Pixma Pro9000 Mark II is a great choice of printer for enthusiasts.

**FIRST TESTED** 27 JUNE 2009

SOFTWARE OF THE YEAR

# Photoshop Elements 8

**NOMINEES** ADOBE PHOTOSHOP ELEMENTS 8 | NIK SOFTWARE SILVER EFEX PRO | PHOTOMATIX PRO V3.0 | X-RITE COLORCHECKER PASSPORT

For many digital photographers, Adobe Photoshop Elements 8 provides the complete solution for downloading, storing, organising, adjusting and sharing images. Tasks such as assigning keywords or tracking down similar images are made quick and simple. With a few clicks of a mouse button, most users can be well on the way to arranging their images into categories, and thanks to the new People Recognition mode it's a doddle to sort through pictures of people and tag them with names so they are easy to find at a later date.

First-time digital image editors will find that Elements 8's collection of fully and semi-automatic adjustments enable them to tweak their shots in a series of simple steps, while more experienced users can take full control to get the look they want. Adobe's Photomerge makes light work of combining images with different exposures to produce a single correctly exposed picture, or into one that excludes moving objects.

**FIRST TESTED** 12 DECEMBER 2009



**Amateur Photographer**  
AWARDS 2010

**SOFTWARE OF THE YEAR**

**Amateur Photographer**  
★★★★★

ACCESSORY OF THE YEAR

## Ansmann Digicharger Vario Pro

**NOMINEES** ANSMANN DIGICHARGER VARIO PRO | DOMKE F-803 CAMERA SATCHEL | INTERFIT STROBIES PORTRAIT KIT | SRB-GRITURN SLIDE/NEGATIVE COPIER

Ansmann's Digicharger Vario Pro is a universal battery charger with two adjustable contacts that can be moved to accommodate and charge a wide range of batteries, including a pair of AA or AAA cells or a proprietary Li-Ion battery for a digital camera. Helpfully, a backlit LCD screen even informs the user about the type and voltage of the inserted battery as well as its current charge status.

Making it even more versatile, the Digicharger Vario Pro has a USB socket to enable iPods, MP3 players and mobile phones to be charged either from the mains or an inserted battery. The charger comes with both a UK and European plug, plus a cigarette-lighter adapter, so it is perfect for charging batteries on the move.

A battery charger may not be the sexiest accessory in the world, but the Ansmann Digicharger Vario Pro is one of the most useful devices we came across during 2009.

**FIRST TESTED** 5 SEPTEMBER 2009

**Amateur Photographer**  
AWARDS 2010

**ACCESSORY OF THE YEAR**

**FIXED FOCAL LENGTH LENS OF THE YEAR**

# Sigma

## 50mm f/1.4 EX DG HSM

**NOMINEES** LEICA SUMMILUX-M 24MM F/1.4 ASPH | NIKKOR AF-S 50MM F/1.4G | TAMRON 18-270MM F/3.5-6.3 DI II VC LD ASPH (IF) | TOKINA AT-X M35 PRO DX AF 35MM F/2.8 MACRO | SIGMA 50MM F/1.4 EX DG HSM

A standard or 50mm lens on the 35mm format has formed the backbone of many a photographer's kit, and these lenses have often been the optic of choice for street photographers. These users appreciate an optic with a wide aperture because it allows photographs to be taken in poor light, but it also affords much more creative control over depth of field to separate the subject from its background. On an APS-C-format camera a 50mm lens becomes the equivalent of a 75mm optic, making it ideal for portraits. And in the hands of an experienced photographer the results when using the aperture wide open can be stunning.

Sigma's 50mm f/1.4 EX DG HSM impressed us with its central sharpness and excellent control over vignetting even when wide open at f/1.4. It's a relatively large lens for its focal length, but the build quality is high and its results are superb.

**FIRST TESTED** 28 FEBRUARY 2009



Amateur  
Photographer  
**92%**

Amateur  
Photographer  
AWARDS 2010

FIXED FOCAL  
LENGTH LENS  
OF THE YEAR

Amateur  
Photographer  
★★★★☆

Amateur  
Photographer  
AWARDS 2010  
CONSUMER  
COMPACT  
CAMERA  
OF THE YEAR

**CONSUMER COMPACT CAMERA OF THE YEAR**

# Samsung

## ST550

**NOMINEES** NIKON COOLPIX S1000PJ | RICOH CX1 | SAMSUNG ST550

In 2009 we saw a few new and genuinely useful features appear in some compact cameras, including a built-in projector and improved dynamic range optimisation modes, but one neat idea really impressed us – an LCD screen on the front as well as the rear of the ST550 from Samsung. This clever thinking takes the guesswork out of self-portraits and is a great way to get young children to look at the camera. The style conscious will also love the ST550's sleek, minimalist looks and high build quality.

With a Schneider-Kreuznach lens providing an equivalent focal length range of 27-124.2mm and a responsive 3.5in, 1,152,000-dot touch screen that allows the AF point to be positioned just where you want it, the ST550 is also a very versatile little camera. Most importantly, the 12.2-million-effective-pixel ST550 is capable of capturing an impressive level of detail and it produces excellent images.

**FIRST TESTED** 5 DECEMBER 2009



ENTHUSIAST COMPACT CAMERA OF THE YEAR

# Canon PowerShot G11

**NOMINEES** CANON POWERSHOT G11 | FUJIFILM FINEPIX F200EXR | RICOH GR DIGITAL III

There was more than a little surprise when Canon revealed that the replacement for the popular 14.6-million-pixel PowerShot G10 had a lower pixel count than the model it was superseding. However, this move made the ten-million-pixel PowerShot G11's maximum sensitivity setting of ISO 3200 a genuinely useful option, enabling photographers to capture decent images even in quite low light.

The reintroduction of an articulated LCD screen, which has not been seen in a PowerShot G-series camera since the G6 in 2006, was perhaps less controversial and more widely welcomed. This makes shooting from a range of angles much easier, especially bearing in mind the small optical viewfinder.

In other ways the PowerShot G11 is very similar to the G10, with quick access to the most commonly used features and a good smattering of direct control dials and buttons. In addition, the 28-140mm (equivalent) zoom lens is perfect for a camera designed to be taken everywhere.

**FIRST TESTED** 14 NOVEMBER 2009



Amateur  
Photographer  
**78%**

Amateur  
Photographer  
AWARDS 2010  
ENTHUSIAST  
COMPACT  
CAMERA  
OF THE YEAR



Amateur  
Photographer  
**93%**

Amateur  
Photographer  
AWARDS 2010

ZOOM LENS  
OF THE YEAR

ZOOM LENS OF THE YEAR

# Sony Carl Zeiss Vario-Sonnar T\* 24- 70mm f/2.8 ZA SSM

**NOMINEES** SIGMA 24-70MM F/2.8 EX DG HSM | SONY CARL ZEISS VARIO-SONNAR T\* 24-70MM F/2.8 ZA SSM | SONY 70-400MM F/4-5.6 G SSMX

High-resolution cameras demand high-quality lenses, and as its Alpha 850 and Alpha 900 have effective pixel counts of 24 million, Sony cannot afford to couple them with lacklustre optics. Aided by Carl Zeiss, Sony offers one of the best standard zoom lenses around in the form of the Carl Zeiss Vario-Sonnar T\* 24-70mm f/2.8 ZA SSM. The detail resolution of this lens is remarkable and is consistent from the centre to the edge of the image frame whether the aperture is fully open or stopped down. This impressive performance is seen across the optic's entire focal-length range. Chromatic aberration is also well controlled, especially at the centre, and vignetting is less than 1/5EV at the widest point at f/2.8.

In keeping with its excellent optical capabilities, the Sony Carl Zeiss Vario-Sonnar T\* 24-70mm f/2.8 ZA SSM lens is constructed to a high standard, and its zooming and focusing movements are smooth.

**FIRST TESTED** 30 MAY 2009

**Amateur  
Photographer**  
AWARDS 2010

ENTRY-LEVEL  
CAMERA  
OF THE YEAR



**Amateur  
Photographer**  
**87%**

ENTRY-LEVEL CAMERA OF THE YEAR

## Panasonic Lumix DMC-GF1

**NOMINEES** CANON EOS 500D | NIKON D3000 | NIKON D5000 | PANASONIC LUMIX DMC-GF1 | PENTAX K-X | SONY ALPHA 550

Panasonic specifically developed its Lumix G-series of cameras with the aim of persuading what it refers to as 'DSLR intenders' to upgrade, and the 12.1-million-pixel Lumix DMC-GF1 is the first of the company's mirrorless interchangeable-lens hybrid cameras to have compact camera-like styling. This camera provides a range of modes, such as Intelligent Exposure mode, to help the fledgling photographer in the early stages, but there are also plenty of opportunities for them to take control and develop their understanding. In addition to depth of field preview, for instance, there is also a shutter-speed preview that indicates the degree of blur at the selected shutter speed.

The extensive feature set and DSLR-style controls also make the Lumix DMC-GF1 a great choice for enthusiast photographers who need to travel light, but want something a bit more than a compact camera. Our tests revealed that these users won't be disappointed by the level of detail that the GF1 can record as it hits above its weight on that score.

FIRST TESTED 12 SEPTEMBER 2009

HIGH-END CAMERA OF THE YEAR

## Nikon D3X

**NOMINEES** CANON EOS 5D MARK II | LEICA M9 | NIKON D3X

The arrival of the Leica M9, Nikon D3X and the long-awaited update to Canon's EOS 5D meant that this was a fiercely competitive section. However, with its full-frame, 24.5-million-pixel CMOS sensor delivering incredibly detailed images, its 51-point AF system being able to keep track of moving subjects even in poor light and its highly customisable setup, the Nikon D3X came out on top. Although it is primarily aimed at studio, landscape and macro photographers who need to be able to record as much subject detail as possible, the D3X is very versatile. Having the same AF system as the sports-photographer-friendly D3S, combined with a continuous shooting rate of up to 5fps for 20 raw files or 70 fine-quality JPEGs, means that the D3X isn't restricted to just shooting stationary subjects.

With a street price of almost £5,000, the D3X won't be found in many enthusiast photographers' kit bags, but many will wish that it were.

FIRST TESTED 24 JANUARY 2009



**Amateur  
Photographer**  
AWARDS 2010

HIGH-END  
CAMERA  
OF THE YEAR

**Amateur  
Photographer**  
**89%**



Amateur  
Photographer

88%

Amateur  
Photographer  
AWARDS 2010

ENTHUSIAST  
CAMERA  
OF THE YEAR

SPONSORED BY  
photoblox

Amateur  
Photographer  
AWARDS 2010

AP FORUM  
PRODUCT  
OF THE YEAR

Amateur  
Photographer  
AWARDS 2010

PRODUCT  
OF THE YEAR

ENTHUSIAST CAMERA OF THE YEAR, AP FORUM  
PRODUCT OF THE YEAR, PRODUCT OF THE YEAR

## Canon EOS 7D

NOMINEES CANON EOS 7D | NIKON D300S | OLYMPUS  
E-620 | PENTAX K-7

Competition between manufacturers is always good news for photographers and the EOS 7D signals the beginning of Canon's fightback against

Nikon. Although it has an APS-C-sized sensor, this camera has an excitingly high pixel count of 18 million, which Canon has managed to combine with a maximum sensitivity setting equivalent to ISO 12,800 without producing images with excessive levels of noise. In addition, there's built-in wireless flash control, a versatile 19-point AF system, HD video recording (1920x1080 pixels at 30fps, 25fps or 24fps, or 1280x720 pixels and 640x480 pixels at 60fps or 50fps) and a new 3in, 920,000-dot LCD screen that is less troubled by reflections than some of its competitors because of its novel optical-plastic-filled construction. Landscape lovers will also appreciate the built-in electronic level that can be displayed on the LCD

screen or in the 100% field of view viewfinder, so horizons need never slope again.

Besides the extensive feature set and excellent handling, the Canon EOS 7D is a superb choice for enthusiasts because it is capable of recording a very high level of detail, even rivalling some full-frame models.

As well as winning our Enthusiast Camera of the Year and Product of the Year awards, the EOS 7D was voted the AP Forum Product of the Year by members of the AP forum ([www.amateurphotographer.co.uk/forum](http://www.amateurphotographer.co.uk/forum)), proving just how much of a stir this camera has created.

FIRST TESTED 7 NOVEMBER 2009



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# Q&A

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## Flash points

**Richard Calder asks** I've seen portraits where the subject in the foreground is correctly exposed, yet the background is darker and more moody-looking. How is this done?

**Ian Farrell replies** This look is usually achieved with flash, unless the ambient lighting conditions result in such a variation. There are numerous ways to do this, but here are two (one auto and one manual) that you can play with.

If your flashgun has TTL metering, you can use your camera's exposure compensation and flash-exposure compensation controls to adjust the balance of ambient and flash lighting. This doesn't work in the same way on all camera systems so read your user manual for further clarification. To darken the background, dial-in -1 stop of exposure compensation, then dial-in +1 stop of flash exposure compensation to bring the flash-lit foreground back to the correct exposure. Canon users don't have

to dial in FEC (flash exposure compensation) because exposure compensation on an EOS camera doesn't affect flash output. TTL flash metering will take care of all the rest.

Alternatively, you can take the manual approach. Meter manually for your subject (say, the reading you get is 1/60sec at f/8), then set your flash to output for this aperture. To darken the ambient-lit background by 1 stop, simply shorten the shutter speed by a stop (to 1/125sec in this case), which won't affect the flash-lit foreground. Be careful not to take the exposure time below the sync speed for your flash.



## Battery facts

**Mike Rignall writes** In Q&A

**16 January, Matt Golowczynski states:** 'When one battery holds less charge than another, the weaker one will force the other to discharge faster, causing it to overheat, which in turn can cause leakage.' Surely this statement is only correct if the batteries are connected in parallel, but in cameras they are always connected in series. The weaker battery will have a higher internal resistance, which will limit the maximum current that the series of batteries will be able to source.

**Ian Farrell says** It's by and large correct that still cameras only use cells in series, but there are exceptions (such as the Hasselblad 500ELM). Both series and parallel arrangements can lead to problems if the cells are imbalanced. The biggest problem is 'cell reversal', whereby the weakest cell is driven through zero volts and beyond to a negative voltage whereupon it can give off gas and leak. Dr Nick Bailey, technology developer of Cambridge-based technology consultancy Sentec, states: 'Battery manufacturers tell you to replace batteries in sets to avoid the situation

mentioned. A number of cells connected in series, and under load, all need to provide the same amount of current to maintain their output voltage. A flat cell in among other non-flat cells will not be able to provide this current and its output voltage will decrease as the cell gets flatter.'

'In this situation battery leakage is a well-known problem for most cell chemistries, and it occurs when output voltage is taken towards zero volts and the other cells force current backwards through the flat one. I have seen many cases of flat cells leaking when their owners didn't replace them in time. The battery manufacturers offer advice for a reason; when replacing one cell, replace them all with a new set, or a set of rechargeable batteries that have always been charged and discharged together. This is especially relevant for Lithium-Ion batteries, which are susceptible to charge imbalances.'

'It's not high current that kills the flat batteries; it's actually a small current that forces the flat cell to zero volts and causes it to break down.'

## Film and dial

**Mike Bale asks** I need to find a supply of 220 film along the lines of Ilford FP4 or Kodak T-Max. I have tried looking in the eBay listings and the advertisements in AP, but no one seems to stock 220. Does this mean that 220 film is a thing of the past?

**Also, my Hasselblad 503CX has a film-speed dial, but I have just bought a 500C that does not have the same feature. Can I assume I need to use my lens for setting everything to the correct exposure?**

**Ian Farrell replies** These days 220 film is hard to come by, especially in black & white. I think your best – and only – bet is Kodak's 320 TXP (a mono film with characteristics similar to Tri-X). This is available from the Pro Centre (call 0207 490 3122 or visit [www.procentre.co.uk](http://www.procentre.co.uk)) and costs £28.08 for a five-roll pack.

Your Hasselblad 500C doesn't have a film-speed dial because, being a mechanical camera with no built-in metering, it doesn't need one. Your 503CX only has this feature so the camera's TTL flash metering works properly – a feature incorporated mostly for wedding photographers. As an *aide-memoire*, you can cut off the end of the film box and insert it into the holder on the rear of the film back. The film speed only needs to be set on your handheld exposure meter.



## FAQ

Frequently Asked Question

**What's the best way to back up images?** I back up all my images on a RAID drive, which contains two physical drive units that back up each other, so if one goes wrong the other is still there. I also copy images to DVDs, which I leave at a different location. However, recently I went travelling around Australia, shooting more

## FROM THE AP FORUM

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### Compact choice

**Danny1985 asks** I will be going on my travels soon and have decided to take a 35mm camera with me for backup and when I don't want to use my DSLR. My SLRs and rangefinder are a bit on the heavy side. Can anyone recommend a 35mm compact camera that I could run some black & white film through?

**GeoffR replies** How about an Olympus XA? This has a degree of manual control (aperture priority), a decent lens and manual focusing. These models aren't expensive – if you can find one, that is.

**Benchista replies** If you're not too fussy about the degree of control you have, the Olympus mju II takes some beating. It has a decent lens, an excellent meter, and is very small and compact. It is also a lot more modern, so less likely to go wrong.

**Ian Farrell replies** Something of a wolf in sheep's clothing is the now discontinued Yashica T4. This is an amazing camera as it features a Carl Zeiss T\* lens of the same variety used in Contax cameras, although it doesn't look quite so flash and won't attract attention. This would be perfect for your travels. Expect to pay £50–£75. Otherwise, look at the Ricoh GR1 series of cameras, although these are slightly more expensive.



### A stitch in time

**Alan Trinder asks** A friend told me about a free panorama-stitching program that would equalise/correct exposure discrepancies between individual frames. However, I can't remember the name of the program, although I know it isn't Autostitch. Can you help?

**Ian Farrell replies** Most stitching software will equalise/correct any exposure discrepancies between individual frames, Alan, but if it's a free software program that you are after you could try the open source application Hugin ([www.hugin.sourceforge.net](http://www.hugin.sourceforge.net)), which has the feature you describe.

than 25GB of pictures while I was there, and this required a different back-up strategy.

Backing up on the move is not only more complicated than when you're at home, but it's also more important. The chances of losing a camera or memory card increase greatly when you are away from home. My strategy is not to reuse a memory card and not to use cards that are too big. In this way I can always come back to the card I shot on, and if one goes bad I have only lost 4GB of images, not 16GB. Second, I copy all shots to my laptop at the end of every day. Third, I back up the laptop to a portable hard

disk, which is kept in a different bag.

Other schemes include backing up to one of the many portable storage devices on the market – and there are even adapters to let you use an iPod. Alternatively, you can find an internet café and either upload images to internet storage companies or burn them onto DVD.

Whatever you do, though, never go travelling with your camera without the facility to back up your shots. Insurance may cover equipment theft or damage, but it won't give you back your photographs.  
**Ian Farrell**

# Next week

## On sale Tuesday 23 February

### Corel PaintShop Photo Pro X3

Is Corel's latest version of PaintShop Photo Pro the only imaging software enthusiast photographers need? **Angela Nicholson** finds out



## Lost and found

We take a close look at some of the thousands of images by Magnum photographer **Inge Morath** that were rediscovered after her death in 2002



## Insider knowledge

**Sarah Howard** reveals why Oxfordshire's Blenheim Palace is one of her favourite photographic haunts



## Olympus Pen E-P2

**Richard Sibley** tests the latest Micro Four Thirds camera with electronic viewfinder from Olympus



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## ICONIC CAMERAS

Ivor Matanle traces the history of the first single-lens reflex camera from Ernst Leitz

# Leicaflex

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Above: The two versions of the original Leicaflex – on the left the first with crescent-shaped exposure counter window, and on the right the later version with meter switch, identified by the circular exposure counter window. Both have 50mm f/2 Summicron-R lenses

**F**OR nearly 40 years after the first Leica camera was marketed, Ernst Leitz of Wetzlar never made a reflex camera. The firm whose rangefinder cameras represented the pinnacle of most photographers' desires let other manufacturers do all the development. Over some 25 years, these companies took 35mm SLR photography from the slow and deliberate operation of Ihagee's Kine-Exakta of 1936 to the slick precision of Zeiss Ikon's Contarex and Nippon Kogaku's Nikon F, both of 1963, the Topcon RE-Super of 1963, the Pentax Spotmatic of 1964, and many others. Only in 1964 did Ernst Leitz reveal the company's own attempt at a 35mm SLR, the Leicaflex.

That first Leicaflex was a weighty camera with a deliciously growing noise when fired. Yet, for all its quality, it offered little that was innovative. It had a fixed prism, a non-interchangeable focusing screen, a horizontally running, cloth focal-plane shutter with speeds from 1-1/2000sec and a built-in non-TTL CdS exposure meter. On

the front was the excellent 50mm f/2 Summicron-R lens. The bayonet R lens mount was new in 1964 and of greater diameter than that of the M-series rangefinder Leicas. This wider

throat was to permit the development of retrofocus wideangle lenses of wide aperture. A single bright-steel cam on the rear of the lens communicated the aperture to which the lens was set

via a lever on the lens mount to the exposure meter.

A unique feature was its three-position mirror lock. When the mirror-lock lever points upwards, the camera has normal instant-return mirror function. When the lever is set to horizontal, the mirror is down for focusing, but stays up after the shutter has been fired and is brought down by moving the lever to the 'up' position. When the lever points down, it acts as a conventional mirror lock, so that the mirror stays up until the lever is returned to the 'up' position. This was necessary to accommodate the original non-reflex 21mm f/3.4 Super Angulon-R wideangle lens, used with its separate viewfinder in the accessory shoe of the camera. The 'brilliant' focusing screen, which delivered an amazingly bright viewfinder image, provided focusing only in the central focusing circle.

The earliest Leicaflex had a crescent-shaped exposure counter window and no exposure meter switch. A year or so after the camera appeared, this version was replaced without fanfare by a model with a



A black Leicaflex SL with 50mm f/1.4 Summilux-R, surrounded by (l-r) 21mm f/4 Super Angulon-R twin cam, 28mm f/2.8 Elmarit-R twin cam, 90mm f/2 Summicron-R twin cam and a 60mm f/2.8 Macro-Elmarit-R



circular exposure counter window and a meter switch that shut off the meter when the wind lever was pushed close over the body. The meter switch was the prime motivation for these changes because the first version, with no meter switch and no means of capping the meter window on the front of the prism, acquired a reputation as a battery eater. The 'round window' version of the Leicaflex is often referred to incorrectly by collectors as a Leicaflex II.

## Behind the times

By 1968, the Leicaflex was lagging behind current technology in the fast-moving market for quality SLRs, which at this time was dominated by Japanese cameras from Canon, Nikon, Minolta and Pentax. Leitz's biggest problem was that the Leicaflex was priced comparably with the top professional SLRs, but did not have what were generally regarded as professional features: interchangeable viewfinder, interchangeable screens and motordrive capability.

Perhaps recognising this, in 1968 the company announced the Leicaflex SL, interpreted by the humorists of the photographic trade as 'slightly late'. Being a TTL development of the original Leicaflex, the Leicaflex SL had no need for the meter window and battery compartment on the front of the prism of the original Leicaflex, so had a panel with a leather insert across the front of the prism. The shutter-speed dial was now black instead of chrome and the 'brilliant' focusing screen was abandoned. The Leicaflex SL provided focusing

across the whole screen, bringing the camera into line with the normal SLR practice of the time. Shutter speeds were visible below the screen, with the match-needle exposure readout on the right.

The key new feature was full-aperture TTL metering with spot metering, which was a feature of major importance when working with colour transparency film. The meter in the Leicaflex SL measured only from the area within the central microprism focusing spot on the screen. To enable the metering to operate, a second bright-steel cam at the back of the lens informed the exposure meter of the largest aperture of the lens in use. Lenses for the Leicaflex SL thereby became known as 'twin-cam' lenses, and those with one cam for the original Leicaflex as 'single cam'. Leitz offered a factory update service by which single-cam lenses were converted to twin cam.

In 1972, still losing the race for the professional market, Leitz announced the Leicaflex SL MOT and a motordrive to fit it. These SL MOT cameras had a motordrive shaft, with all the contacts on the baseplate, so that the motor could be fitted or removed while the camera was loaded. Most of the 1,080 SL MOT cameras that were made were black.

## Doing it better

The Leicaflex SL was succeeded in 1974 by a greatly improved camera, the Leicaflex SL2, that looked much the same but was much more suited to demanding professional photographers' needs. The exposure meter was more sensitive, improving



**The black Leicaflex SL2 with 50mm f/2 and (l-r) 60mm f/2.8 Macro-Elmarit-R, 180mm f/2.8 Elmarit-R and 250mm f/4 Telyt-R**

the camera for sports and news photography in poor light, and there was a split-image rangefinder spot in the middle of the microprism focusing ring that continued to serve as the spot metering 'spot'. The SL2 also gained a hotshoe and a safety lock under the film speed dial to prevent the back being opened accidentally. The reflex mirror in the new camera was modified to permit fitting of new Leitz 16mm, 19mm and 24mm Elmarit-R wideangle lenses, and the 80-200mm f/4.5 Vario-Elmar-R, also introduced during 1974.

In 1975, a motor-compatible version of the SL2 appeared, equipped to accept the existing Leicaflex motor. The SL2 MOT had no delay-action

mechanism and only 1,020 cameras were made, with SL2 production ending in 1976, only two years after the model was introduced. It was replaced by the Leica R3, one of the fruits of the collaboration between Leitz of Germany and Minolta of Japan that also produced the Leica CL. From 1975, the Leicaflex name was no more.

## Leicaflex lenses

Apart from a few chrome-finished prototypes and specials, all Leicaflex lenses were black. The original Leicaflex range in 1964 comprised five lenses: the 21mm f/3.4 (mirror-up) Super Angulon-R, the 35mm f/2.8 Elmarit-R, the 50mm f/2 Summicron-R, the 90mm f/2.8



**Right: A Leicaflex SL2 with 50mm f/2 Summicron-R. Beside it is the scarce and expensive 19mm f/2.8 Elmarit-R**

**Below: A Leicaflex SL2 MOT with its box and motor. Fitted is the superb 21mm f/4 Super-Angulon-R**



## 1964 First Leicaflex and lenses announced

Radio Caroline becomes Britain's first pirate radio station. Harold Wilson becomes Prime Minister. BBC2 launched in UK.

## 1965 Round window Leicaflex (Leicaflex II) introduced

Death of Sir Winston Churchill. Moors murderers Brady and Hindley in court. First US combat troops in Vietnam.

# Amateur Photographer ICONS OF PHOTOGRAPHY



## Accessories

Elmarit-R and the 135mm f/2.8 Elmarit-R. A 400mm and a 560mm Telyt-R lens joined the range in 1966 to complete the single-cam series. The 35mm and 50mm lenses did not have conventional filter mounts, but instead used Series VI unthreaded filters, held in by a Series VI retaining ring. The 90mm and 135mm lenses similarly used unthreaded Series VII filters.

The Leicaflex SL in 1968 brought twin-cam versions of all the above to the range, although the twin-cam 135mm f/2.8 Elmarit-R was a different optical design. Added were the 100mm f/4 Macro-Elmarit-R for bellows and the massive 180mm f/2.8 Elmarit-R. In 1969, the mirror-up 21mm f/3.4 lens was replaced by the retrofocus 21mm f/4 Super Angulon-R, and the 35mm f/4 PA-Curtagon shift lens was introduced. In the same year, the 50mm f/1.4 Summilux-R appeared, as did the 90mm f/2 Summicron-R. That year also saw the first zoom lens for Leicaflex, the French-designed 45-90mm f/2.8 Angenieux.

In 1970 came the 28mm f/2.8 Elmarit-R, the 250mm f/4 Telyt-R and the 400mm f/6.8 Telyt-R. A year later, a recomputed version of the 35mm f/2.8 Elmarit-R appeared, as did a new 560mm f/6.8 Telyt. In 1972, Leitz announced the 35mm f/2 Summicron-R and the superb 60mm f/2.8 Macro-Elmarit-R. With, or soon after, the launch of the Leicaflex SL2 in 1974, Leitz announced the four new lenses mentioned above, which could not be fitted to earlier models. In 1975 the 180mm f/3.4 Apo Telyt-R was introduced, with a new version of the 180mm f/2.8 Elmarit-R in 1980.

**L**EICAFLEX accessories included the Leicaflex motor of 1971 (for the SL MOT and SL2 MOT), the tandem coupling that mounted two cameras for stereo (3D) photography, the Bellows-R, extension tubes and the Elpro close-up lenses as alternative approaches to close-up photography, a viewfinder magnifier

**All the cameras and lenses featured in this article, together with the Leicaflex motor and, in front, the lens hood for the 21mm f/4 Angulon-R**

and a formidable range of filters and lens hoods. There was also the Televit rapid focusing device for the long Telyt lenses.



**Two '50 Jahre' edition Leicaflex SL2s from 1975. The left is a chrome camera with 60mm f/2.8 macro-Elmarit-R, while the right is a black one with 50mm f/1.4 Summilux-R**

### How much?

Any decent Leicaflex or Leicaflex SL with f/2 Summicron-R is going to cost between £150 and £350, depending on condition and where you buy it. A decent SL2 can cost twice that or more. The general run of non-exotic lenses seem to fetch between £120 and £200 on eBay or rather more for thoroughly checked examples

from classic-camera dealers.

Having a Leicaflex repaired is expensive, and some repairs to exposure meters are no longer possible. Classic camera repairer Ed Trzoska (Tel: 0116 267 4247) tells me that a thorough clean and service, where no parts are required, costs between £70 and £100. **AP**

## If you're buying...

**Watch out for the following potential problems**

### Faulty meter

Avoid buying a Leicaflex or Leica R3 whose meter you have not seen working. Although all Leitz SLRs are very reliable, meter problems do occur. All models used the now-unavailable PX625 1.35V mercury cell to power the meter. Only the Wien cell now gives this voltage. If in doubt, contact The Small Battery Company (tel: 0208 871 3686) for advice.

### Failure of prism silvering

Repairer Ed Trzoska tells me that Leicaflex prism silvering is increasingly prone to failure, giving the appearance of a dirty and discoloured focusing screen.

### Faulty film transport

It pays to check the film transport by winding and firing a 36-exposure film through before buying and, ideally, to take photographs and process the film. A worn film transport mechanism can cause jamming or uneven spacing, and shooting a film and processing it will reveal this.

## You may also like...

A Nikon F2 Photomic, which is the successor to the famed Nikon F.



Thanks to Tim Mears of the PCCGB for the loan of the cameras and equipment illustrated in this article.

**1968**

**Leicaflex SL with TTL metering launched**

Viet Cong Tet offensive in South Vietnam. Robert Kennedy killed during presidential campaign. Soviet invasion of Czechoslovakia.

**1972**

**Leicaflex SL MOT and motor announced**

Bloody Friday, when 22 Provisional IRA bombs exploded in one day. Eleven Israeli athletes murdered at Munich Olympics. Cod War - Royal Navy off Iceland.

**1974**

**Leicaflex SL2 appears**

Flixborough chemical plant explosion kills 28. US President Richard Nixon resigns. World population reaches four billion.

## Join the PCCGB

The Photographic Collectors' Club of Great Britain holds regional meetings, runs a quarterly postal auction and publishes magazines full of classic camera and historical information. Visit [www.pccgb.com](http://www.pccgb.com) for more information and to download a membership form, or call 01920 821611 (but not to ask for valuations on cameras).

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**O**CTOBER is the best time to photograph wildlife in Africa. Experience the spectacular migration of hundreds of thousands of wildebeest and zebra in the Masai Mara Game Reserve. Watch as they plunge headlong into the Mara River, while on the banks, prides of lion are poised to pounce. The Samburu Game Reserve has its own rugged beauty, with vast blue skies and large herds of elephant, as well as leopards, lions and Grevy's zebra.

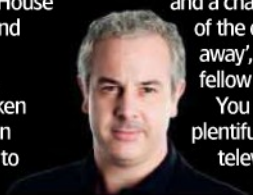
Accompanying you on your travels will be Damien Demolder, Editor of *Amateur Photographer*, and David Sugden of Africa House Safaris, who was born and raised on a ranch in the Great Rift Valley, Kenya.

Every detail will be taken care of once you arrive in Nairobi – with transfers to the modern boutique

hotel, House of Waine, for your first night of luxury. Internal flights will take you to the Samburu and Masai Mara Game Reserves, staying at the beautiful Heritage Hotels' luxury tented camps. Custom-designed 4x4 photographic vehicles will transport you through Africa's most remote and untamed wilderness, with expert guidance to ensure an amazing African wildlife experience.

What's more, our friends at Sigma, have kindly agreed to lend us a selection of lenses for you to trial on location. At the end of the day you will return to your luxury camp for a meal and a chance to discuss the events of the day, and 'the shot that got away', with Damien and your fellow photographic enthusiasts.

You may have seen Africa's plentiful wildlife and beauty on television, but nothing prepares you for the reality.



## ITINERARY

**16 OCT** Arrive Nairobi Airport. Transfer to Karen District for overnight stay at the House of Waine  
**17 OCT** Internal flight to Samburu Game Reserve. 4x4 Game Drive to Samburu Intrepids. Back to Heritage Hotels' Tented Lodge  
**18 OCT** 4x4 Game Drives to Samburu Intrepids. Back to Lodge  
**19 OCT** 4x4 Game Drives to Samburu Intrepids. Back to Lodge  
**20 OCT** 4x4 Game Drive before breakfast. Internal Flight to Masai Mara Game Reserve. 4x4 Game Drive to Mara Intrepids. Back to Heritage Hotels Tented Lodge  
**21 OCT** 4x4 Game Drives to Mara Intrepids. Back to Lodge  
**22 OCT** 4x4 Game Drives to Mara Intrepids. Back to Lodge  
**23 OCT** 4x4 Game Drive before breakfast. Internal Flight back to Nairobi. Dayroom accommodation at House of Waine. Transfer to Nairobi Airport for flight home

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**EXCLUDES:** **INTERNATIONAL FLIGHTS**, Personal travel and health insurance. Non-refundable deposit of 15% per person.

**FINAL BOOKING** 30 June 2010. Payment: All payments made out to IPC Media Ltd.

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| LEICA 21.24.28 VIEWFINDER (1213)               | MINT CASHED \$245.00         |
| LEICA M4-2 WINDER BLACK                        | MINT BOKED \$175.00          |
| LEICA FIT M8 BATTERY (LOW USE)                 | MINT \$40.00                 |
| LEICA 5cm F2 SUMMITAR & FILTER & HOOD          | MINT \$195.00                |
| LEICA 65mm F5.5 ELMAR + 1646K FOC RING         | MINT BOKED \$395.00          |
| LEICA 90mm F4 ELMAR SCREW CAP + 45mm FOR       | MINT CASHED \$445.00         |
| LEICA 90mm F4 HEAD + 1646 FOC MOUNT FOR VISO   | MINT \$199.00                |
| LEICA 90mm F4 ELMAR SCREW BLACK                | EXC+++ BOKED \$479.00        |
| LEICA 50mm F1.4 SUMMILUX (2 CAM)               | EXC+++ BOKED \$599.00        |
| LEICA 28 - 70mm F5.5 VARIO ELMAR               | EXC+++ BOKED \$295.00        |
| LEICA 28 - 70mm F5.5 VARIO ELMAR               | EXC+++ BOKED \$295.00        |
| LEICA 35 - 70mm F4 VARIO ELMAR 3 CAM           | EXC+++ BOKED \$445.00        |
| LEICA 70 - 210mm F4 VARIO ELMAR 3 CAM          | MINT CASHED \$445.00         |
| LEICA 80 - 200mm F4 ELMAR (ROW LENS)           | EXC+++ BOKED \$425.00        |
| LEICA 80 - 200mm F4 VARIO ELMAR (ROW LENS)     | MINT BOKED AS NEW \$599.00   |
| LEICA MOTOR WINDER FOR R (1429)                | MINT BOKED AS NEW \$195.00   |
| LEICA TRINOVIX 8x 50 BA & CASE                 | MINT BOKED AS NEW \$745.00   |
| LEICA DUOVID 10 x 15 + 50 BINO + HARD ERG CASE | MINT CASHED \$1,295.00       |
| KONA T25 SPOTTING SCOPE + 20-80 ZOOM           | MINT BOKED \$345.00          |
| SWAROVSKI 10 x 42 EL BINOCULAR                 | NEW \$1,125.00               |

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|  |                     |
|--|---------------------|
| VOIGTLANDER BESSA T BODY BLACK               | MINT BOKED \$199.00 |
| VOIGTLANDER 15mm F4.5 SW ELMAR ASP + FDR (B) | MINT BOKED \$325.00 |
| VOIGTLANDER 25mm F5.6 ELMAR ASP + FINDER BLK | MINT BOKED \$295.00 |
| VOIGTLANDER 25mm F4.5 SHOKAR + FINDER BLK    | MINT BOKED \$295.00 |
| VOIGTLANDER 35mm F2.5 COL SKOP BLACK         | MINT \$199.00       |
| VOIGTLANDER 80mm F3.5 APO LANTHAN BLK        | MINT BOKED \$275.00 |
| VOIGTLANDER WINDER BESSA T + ALL L CAMS      | MINT BOKED \$129.00 |
| VOIGTLANDER SCREW TO M ADAPTOR               | MINT \$20.00        |
| RICOH GR15 FILM COMPACT (SUPERB LENS)        | MINT \$195.00       |
| RICOH GR15 FILM COMPACT                      | MINT \$149.00       |

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|                                  |                       |
|----------------------------------|-----------------------|
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| BRONICA 135mm F4 ZENONAN PE LENS | MINT \$299.00         |
| BRONICA 150mm F5.5 PE            | EXC+++ BOKED \$175.00 |

|   |                                   |
|---|-----------------------------------|
| BRONICA 150mm F5.5 ZENONAN E            | MINT + HOOD \$159.00              |
| BRONICA 150mm F5.5 ZENONAN E            | EXC+++ BOKED \$129.00             |
| BRONICA 150mm F4 E                      | MINT \$199.00                     |
| BRONICA 150mm F5.5 MC                   | MINT + HOOD \$199.00              |
| BRONICA 500mm F8 ZENONAN                | MINT \$795.00                     |
| BRONICA E120 BACK ETBS                  | MINT \$49.00                      |
| BRONICA E120 BACK                       | EXC+++ BOKED \$35.00              |
| BRONICA ETSETTS POLAROID BACK           | MINT - BOKED \$199.00             |
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| MANIYA POLAROID FILM HOLDER FOR 645 A/F | NEW \$159.00                      |
| MANIYA 120 BACK FOR 645                 | MINT \$79.00                      |
| MANIYA 55mm F4 SMC FOR RB7              | MINT BOKED \$99.00                |
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| MINOLTA TC 1 TITANIUM COMPACT             | MINT BOKED \$495.00        |
| TAMRON 14mm F2.8 SP AF IF ASP MINOLTA FIT | MINT BOKED AS NEW \$445.00 |

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|   |                              |
|---|------------------------------|
| NIKON F5 BODY (REALLY NICE)                     | MINT BOKED \$499.00          |
| NIKON F60 BODY BLACK                            | MINT \$69.00                 |
| NIKON F60 BODY SILVER                           | MINT BOKED \$95.00           |
| NIKON F55 BODY                                  | MINT BOKED \$95.00           |
| NIKON 28mm F2.8 A/F T*                          | MINT AS NEW \$115.00         |
| NIKON 50mm F1.8 A/F                             | MINT BOKED \$99.00           |
| NIKON 50mm F1.8 A/F T*                          | NEW NEW NEW \$129.99         |
| NIKON 85mm F1.4 A/F T* + HOOD (SUPERB LENS)     | MINT BOKED \$775.00          |
| NIKON 105mm F2.8 A/F MICRO NIKOR (MACRO)        | MINT BOKED \$395.00          |
| NIKON 135mm F2.8 IF ED A/F MICRO NIK VIB REDUCT | MINT BOKED \$495.00          |
| NIKON 17 - 24mm F4 DA AF ED AFS (1 ONLY)        | MINT BOKED \$599.00          |
| NIKON 14 - 24mm F2.8 IF ED AFS (LATEST)         | MINT BOKED AS NEW \$1,199.00 |
| NIKON 17 - 35mm F2.8 IF ED AFS + HOOD (RARE)    | MINT CASHED \$1,175.00       |
| NIKON 17 - 55mm F2.8 IF ED AFS                  | MINT BOKED AS NEW \$995.00   |
| NIKON 18 - 35mm F3.5 IF ED A/F T*               | MINT BOKED \$395.00          |
| NIKON 18 - 55mm F3.5 IF ED A/F A/F              | MINT \$99.00                 |
| NIKON 18 - 70mm F3.5 IF ED A/F A/F              | MINT BOKED \$199.00          |
| NIKON 18 - 200mm F5.5 IF ED A/F A/F             | MINT BOKED \$495.00          |
| NIKON 24 - 120mm F5.5 IF ED A/F A/F + HOOD      | MINT BOKED \$179.00          |
| NIKON 24 - 120mm F5.5 IF ED A/F A/F + HOOD      | MINT BOKED AS NEW \$1,299.00 |
| NIKON 28 - 80mm F3.5 A/F T*                     | MINT BOKED \$95.00           |
| NIKON 28 - 85mm F3.5 A/F A/F                    | MINT BOKED \$145.00          |
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| 16mm f2.8D AF Fisheye Nikkor            | £989.99  | 200mm f2.8 AF-S VR                    | £3064.99 |
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| 50mm f1.4G AF-S                         | £289     | 14-24mm f2.8 AF-S G ED                | £1295    |
| 50mm f1.8D AF Nikkor                    | £109     | 16-85mm f3.5-5.6G AF-S DX ED VR       | £1021.99 |
| 60mm f2.8G AF-S ED Micro Nikkor         | £397.99  | 17-55mm f2.8G DX AF-S IF-ED           | £498     |
| 60mm f2.8D AF Micro                     | £321.99  | 18-35mm f3.5-4.5D IF-ED AF Zoom       | £126.99  |
| 85mm f1.8D AF Nikkor                    | £304.99  | 18-55mm f3.5-5.6G AF-S DX ED MKII     | £147.99  |
| 85mm f1.4D AF Nikkor                    | £886.99  | 18-55mm f3.5-5.6G AF-S DX VR          | £298.99  |
| 85mm f2.8 PC Micro Nikkor               | £1296.99 | 18-70mm f3.5-4.5 AF-S DX Zoom Nikkor  | £220.99  |
| 85mm f2.8 PC-E                          | £1349.99 | 18-105mm f3.5-5.6G ED VR              | £529.99  |
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| 135mm f2D AF DC Nikkor                  | £958.99  | 24-70mm f2.8 AF-S G ED                | £518.99  |
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|-------------------------|---------|---------|---------|---------|---------|---------|---------|----------|---------|-------------|---------|---------|----------|-------------|-------------|
| Nikon D60               | AS-15   | EN-EL9  | MH-23   | EH-5 AC | EP-5 AC | CF-DC1  | DR-6    | DG-2     | DK-22   | Capture NX2 | DK-5    | DK-16   | ML-L3 RC | UC-E4       | EG-D100     |
|                         | £22     | £39.99  | £42.99  | £83.83  | £29.99  | £38.99  | £225.18 | £87.99   | £4.99   | £129.95     | £4.99   | £4.49   | £16.49   | £19.83      | £19.99      |
| Nikon D90               | CF-D80  | EN-EL3e | EH-5A   | DK-21M  | DK-5    | SB-400  | SC-28   | ML-L3 RC | MC-DC1  | BM-7        | AS-15   | MB-D80  | DR-6     | DG-2        | Capture NX2 |
|                         | £34.99  | £69.99  | £79.99  | £22.99  | £4.99   | £114.99 | £59     | £16.49   | £31.49  | £8.99       | £22     | £149.00 | £225.18  | £87.99      | £129.95     |
| Nikon D700              | EN-EL3e | MB-D10  | EH-6 AC | EH-5A   | MH-18A  | MH-19   | SB-900  | WT-4     | DK-17A  | ML-3 IR     | DG-2    | DK-18   | DR-5     | Capture NX2 | MC-35       |
|                         | £69.99  | £259.49 | £79.99  | £79.99  | £34.24  | £195.73 | £319    | £597.02  | £22.99  | £214        | £87.99  | £6.99   | £225.09  | £129.95     | £130        |
| Nikon D300              | EN-EL3e | MB-D10  | WT-4    | MH-18A  | MH-19   | EH-6 AC | EH-5A   | DK-21M   | DK-23   | BM-8        | DR-6    | SC-28   | MC-35    | MC-36       | DK-5        |
|                         | £69.99  | £259.49 | £597.02 | £34.24  | £195.73 | £79.99  | £79.99  | £22.99   | £4.99   | £8.99       | £225.18 | £59     | £130     | £149.99     | £4.99       |
| Nikon D3                | EN-EL4a | MH-21   | MH-22   | BL-4    | EH-6    | WT-4    | DK-17A  | MC-30    | MC-36   | ML-3 IR     | SC-29   | DR-5    | DG-2     | DK-17M      | Capture NX2 |
|                         | £88.09  | £127.22 | £232.99 | £14.99  | £79.99  | £597.02 | £22.99  | £63.49   | £149.99 | £213.99     | £65     | £225.09 | £87.99   | £22.99      | £134        |

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**580 EX II** **£364.99**

**MR14 EX Macrolite** **£449**

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**CB-TCB0N3** **£129**

**LC-5** **£322.96**

**Angle Finder C** **£169**

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## OLYMPUS E-SYSTEM



Olympus E-450

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| E-450 BODY ONLY                      | £308.99<br>or £13 mth |
| E-450 BODY + 14-42mm lens            | £384.99<br>or £16 mth |
| E-450 BODY + 14-42mm + 40-150mm lens | £438.99<br>or £18 mth |

## OLYMPUS E-SYSTEM



Olympus E-520

|                                 |                       |
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| E-520 + 14-42mm lens            | £354.99<br>or £15 mth |
| E-520 + 14-42mm + 40-150mm lens | £448<br>or £19 mth    |
| E-520 + 14-42mm + 70-300mm lens | £627.99<br>or £26 mth |

## OLYMPUS E-SYSTEM



Olympus E-620

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| E-620 BODY ONLY                 | £484.99<br>or £20 mth |
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| E-620 + 25mm lens               | £619.99<br>or £26 mth |
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## OLYMPUS



Olympus E-P2

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## OLYMPUS



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## SONY α 450



NEW! Sony A450

Improved noise reduction and AF tracking, high speed image processing, image stabilisation, dual memory card slots, Manual Focus Check Live View and SFPs shooting.

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| A450 + 18-55mm            | £524<br>or £22 mth |
| A450 + 18-55mm + 55-200mm | £664<br>or £27 mth |

## SONY α 550



Sony A550

Crisp, low-noise images packed with fine detail and vibrant colours. The Quick AF Live View now supports even speedier shooting responses with rapid, precise autofocus and face detection.

|                           |                       |
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| A550 + 18-55mm + 55-200mm | £769.99<br>or £32 mth |

## SONY α 850



Sony A850

"Full-frame DSLR shooting at a real-world price" - Sony press release 2009. The Sony Alpha A850 is a 24.6 megapixel full-frame DSLR that shares virtually all the major features of the flagship A900. The only differences obvious differences being 3fps continuous shooting and a slightly more compact viewfinder.

|                |                        |
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| A850 BODY ONLY | £1688.99<br>or £69 mth |
| A850 + 28-75mm | £2099<br>or £85 mth    |

## SONY α 900



Sony A900

The Sony Alpha a900 is a full-frame 24.6 megapixel DSLR with a fast and accurate 9-point AF with 10 focus assist points, 5fps continuous shooting at full resolution and a high resolution 3" Xtra Fine LCD. The digital SLR camera also features an "Exmor" CMOS sensor, an expandable ISO 200-3200 range and Steady Shot Inside. Steady Shot inside is an enhanced in-body optical stabilisation system which delivers up to 4 steps of anti-shake correction.

|                |                        |
|----------------|------------------------|
| A900 BODY ONLY | £1939.99<br>or £79 mth |
|----------------|------------------------|

## SONY

Other Sony Kits available to buy online or by phone...

|                                 |                    |
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\*Offer valid on purchases made between 01.02.10 and 05.04.10. Terms and conditions apply - see our site for details.

## Panasonic LUMIX GH1



Available in Red or Black - see our website!

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|---------------------------------------|----------------------------------|
| DMC-GH1 + 14-140mm                    | £1074.99<br>£1024.99 Inc C/back* |
| DMC-GH1 + 14-140mm + Mic              | £1099.99<br>£1049.99 Inc C/back* |
| DMC-GH1 + Lens + Mic + 8GB SD + Cable | £1129<br>£1079 Inc C/back*       |

## Panasonic LUMIX GF1



Avail. in Red, Black or Silver - see our site!

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|---------------|--------------------------------|
| GF1 BODY ONLY | £449<br>£399 Inc C/back*       |
| GF1 + 14-45mm | £589<br>£539 Inc C/back*       |
| GF1 + 20mm    | £664.99<br>£514.99 Inc C/back* |

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| 8mm f3.5 EX DG FishEye                    | WAS £730.99  | NOW £694.99 |
| 10mm f2.8 EX DC HSM                       | WAS £571.99  | NOW £544.99 |
| 15mm f2.8 EX DG FishEye                   | WAS £567.99  | NOW £544.99 |
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| 28mm f1.8 EX DG                           |              | £326.99     |
| 30mm f1.4 EX DC HSM (62mm)                |              | £393        |
| 50mm f2.8 EX DG Macro                     |              | £240.99     |
| 50mm f1.4 EX DG HSM                       | WAS £366.99  | NOW £357.99 |
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| 150mm f2.8 EX DG Macro                    |              | £574        |
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| 300mm f2.8 EX DG HSM                      |              | £2199       |
| 500mm f4.5 EX DG HSM                      |              | £3849       |
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| 10-20mm f4.5-5.6 EX DC HSM                |              | £397.99     |
| NEW! 10-20mm f3.5 EX DC HSM               |              | £529        |
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| 18-50mm f3.5-5.6 DC                       |              | £77.99      |
| 18-50mm f3.5-5.6 DC (Nikon Fit)           |              | £97.99      |
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| 18-50mm f2.8 EX HSM                       |              | £317.99     |
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| 18-200mm f3.5-6.3 DC                      |              | £218.99     |
| 18-200mm f3.5-6.3 DC OS                   |              | £289.99     |
| 18-250mm f3.5-6.3 DC OS HSM               |              | £401.99     |
| 24-70mm f2.8 EX DG Macro                  |              | £432.99     |
| 24-70mm f2.8 EX DG HSM                    |              | £749        |
| 28-70mm f2.8 EX DG                        |              | £238.99     |
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| 180mm f3.5 AF SP Di                         | £699.99  |
| 300mm f2.8 AF SP (Canon Fit)                | £2503.99 |
| 10-24mm f3.5-4.5 Di II LD ASP IF            | £387.99  |
| 17-50mm f2.8 AF XR Di II LD ASP IF          | £336.99  |
| 18-200mm f3.5-6.3 AF XR Di II               | £159     |
| 18-250mm Di II                              | £387.99  |
| NEW! 18-270mm f3.5-6.3 Di II VC LD IF Macro | £458.99  |
| 28-75mm f2.8 SP AF Di                       | £356.99  |
| 28-80mm f3.5-5.6 AF                         | £93.99   |
| 28-200mm f3.8-5.6 AF XR Di ASP IF           | £254.99  |
| 28-300mm AF XR Di                           | £316.99  |
| 28-300mm AF VC Di                           | £510.99  |
| 55-200mm f4-5.6 AF Di II LD Macro           | £107.99  |
| 70-200mm f2.8 SP Di                         | £618.99  |
| 70-300mm f4-5.6 AF Di LD Macro 1:2          | £131.99  |
| 200-500mm f5-6.3 SP AF Di                   | £873.99  |

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| 20mm f2.8                    | £438.99  |
| 28mm f2.8                    | £180.99  |
| NEW! 30mm f2.8 SAM Macro DT  | £149.99  |
| 35mm f1.4G                   | £1049    |
| 50mm f1.4 AF                 | £288.99  |
| NEW! 50mm f1.8 SAM           | £129.99  |
| 50mm f2.8 AF Macro (D)       | £407     |
| 85mm f1.4 ZA Planar T*       | £1069.99 |
| 100mm f2.8 Macro AF (D)      | £514.99  |
| 135mm f1.8 ZA Planar T*      | £1068.99 |
| 300mm f2.8G                  | £4340.99 |
| 500mm f8 Reflex              | £529.99  |
| 11-18mm f4.5-5.6 DT AF (D)   | £477.99  |
| 16-80mm f3.5-4.5 ZA V5 T* DT | £558.99  |
| 16-105mm f3.5-5.6            | £438.99  |
| 18-70mm f3.5-5.6 (D)         | £127     |
| 18-200mm f3.5-6.3 DT AF (D)  | £396.99  |
| 18-250mm f3.5-6.3 Di II      | £439.99  |
| 24-70mm f2.8 ZA              | £1296    |
| NEW! 28-75mm f2.8 SAM        | £588.99  |
| 55-200mm f4-5.6 L            | £177     |
| 70-200mm f2.8G               | £1474.99 |
| 70-300mm f4.5-5.6 G          | £578.99  |
| 75-300mm f4.5-5.6 AF (D)     | £178.99  |

## Tokina LENSES

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| Canon or Nikon Fit only:       |         |
| 35mm f2.8 AT-X PRO DX AF Macro | £356.99 |
| 100mm f2.8 AT-X Macro          | £374.99 |
| 10-17mm f3.5-4.5 AT-X DX       | £480.99 |
| 11-16mm f2.8 AT-X PRO DX AF    | £490.99 |
| 12-24mm f4 AT-X DX Lens        | £429.99 |
| 12-24mm f4 AT-X AF PRO DX II   | £429.99 |
| 16-50mm f2.8 AT-X DX           | £602.99 |
| 50-135mm f2.8 AT-X DX          | £561.99 |
| 80-400mm f4.5-5.6 AT-X         | £571.99 |

## PENTAX LENSES

|                             |         |
|-----------------------------|---------|
| 14mm f2.8 SMC DA ED IF      | £569    |
| 40mm f2.8 DA SMC            | £340.99 |
| 50mm f2.8 D FA Macro SMC    | £464    |
| 70mm f2.8 DA                | £479    |
| 100mm f2.8 D FA Macro SMC   | £524    |
| 10-17mm f3.5-4.5 DA Fisheye | £469.99 |
| 12-24mm f4 DA ED AL IF      | £969    |
| 16-50mm f2.8 DA* ED         | £279    |
| 17-70mm f4 DA AL IF SMC     | £324    |
| 18-35mm f4-5.6 SMC FA J     | £122.99 |
| 18-55mm MKII DA             | £169.99 |
| 18-55mm f3.5-5.6 AL WR      | £164.99 |
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## OLYMPUS

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| 35mm f3.5 Macro                      | £199.99 |
| 50mm f2 Macro ZUIKO ED               | £456.99 |
| 7-14mm f4 ZUIKO Digital              | £1347   |
| NEW! 9-18mm f4.5-5.6 ZUIKO ED        | £443.99 |
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| 12-60mm ED f2.8-4.9 SWD              | £827.99 |
| NEW! 14-35mm f2.0 SWD ZUIKO Digital  | £1738   |
| 14-42mm EZ f3.5-5.6                  | £218.99 |
| 14-54mm f2.8-3.5 ZUIKO Digital       | £429.99 |
| 18-100mm f3.5-4.5                    | £624.99 |
| 35-100mm f2.0                        | £1919   |
| 50-200mm ED f2.8-3.5 SWD             | £999.99 |
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**FINEPIX Z30 SAVE OVER £80 ON RRP (RRP £14.99) + FREE leather case ONLY £64**



## Canon PowerShot The cream of the crop...



Pocket chic the SX200 is a superb compact zoom with manual modes for precise control

**SX200 IS £237.99**



Achingly cool the S90 is the baby brother to the G11. With dual anti-noise system and manual control

**S90 £345**



Full HD Movie capture and 4 fps shooting producing stunningly clear images

**SX1 IS £378.99**

### The PowerShot G11 the 'Photographers' Compact



The most advanced PowerShot yet, a feature packed alternative to a carrying a heavy DSLR with a long lens

**PowerShot G11 Only £429**

## Canon



**IXUS 120 IS £229.99**

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| IXUS 95              | £139    |
| IXUS 100             | £168.99 |
| IXUS 110             | £224    |
| IXUS 120             | £229.99 |
| IXUS 200             | £249    |
| NEW! PowerShot A495  | £134    |
| NEW! PowerShot A3100 | £184    |
| PowerShot SX120      | £162.99 |
| PowerShot D10        | £238    |
| PowerShot SX20       | £306.99 |
| PowerShot S90        | £345    |
| PowerShot SX1        | £378.99 |
| PowerShot G11        | £429    |



**Coolpix S1000pj £321.99**

|                 |         |
|-----------------|---------|
| Coolpix Models: |         |
| NEW! L22        | £79.99  |
| NEW! S3000      | £109.99 |
| S670            | £134.99 |
| S640            | £174.99 |
| NEW! L110       | £199.99 |
| NEW! S8000      | £249.99 |
| S1000pj         | £321.99 |
| NEW! P100       | £349.99 |

## SONY



**Cyber-shot DSC-WX1 £264**

|                   |         |
|-------------------|---------|
| CyberShot Models: |         |
| S930              | £80.99  |
| W210              | £94.99  |
| W220              | £142.99 |
| W270              | £168    |
| T90               | £214    |
| H20               | £219    |
| WX1               | £264    |
| TX1               | £289    |
| HX1               | £389    |

**CHECK OUR WEBSITE OR CALL FOR THE LATEST PRICES - WE UPDATE THESE DAILY!**

## FUJIFILM

FinePix Models:

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| A170    | £57.99  |
| J30     | £76.99  |
| Z33 WP  | £109    |
| S2000HD | £164.99 |
| F70EXR  | £174.99 |
| F200EXR | £194    |
| S200EXR | £296.99 |



**FUJIFILM S200 EXR £296.99**

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|                     |         |
|---------------------|---------|
| NEW! FE-4040        | £159.99 |
| NEW! FE-5030        | £169.99 |
| NEW! Mju 5010       | £199.99 |
| NEW! Mju 7040       | £239.99 |
| NEW! Mju 9010       | £289.99 |
| NEW! Mju Tough 3000 | £199.99 |
| SP-590 UZ WAS £329  | £285.99 |



**FE 5020 Dark Grey £128.99**

## Panasonic

**DMC-TZ7 £259.99**



|          |         |
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| DMC-FS7  | £119    |
| DMC-FS25 | £162.99 |
| DMC-ZX1  | £194    |
| DMC-FZ38 | £259    |

## PENTAX

**Optio W80 £194**



|            |         |
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| Optio E80  | £78.99  |
| Optio M85  | £111.99 |
| Optio WS80 | £129.99 |
| Optio P80  | £122    |
| Optio X70  | £279    |

## CAMCORDERS Visit [www.warehouseexpress.com](http://www.warehouseexpress.com) for our complete range



With SD/SDHC Card slot. 32GB SDHC can record up to 20hrs 50 mins of video. Available in Silver, Blue or Red.

**Legria FS 306 SD/SDHC Camcorder**

**£249** or £119th



Dual Flash Memory: 8GB Flash + SDHC card slot. With HD-to-SD movie conversion. Available in Silver, Black or Red.

**Legria HF R16 High Definition Camcorder**

**£449** or £199th



Stunning Full HD imaging combined with 64GB Dual Flash Memory. Large 3.5" LCD Touch-Screen and EVF!

**Legria HF S21 High Definition Camcorder**

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Ultra-slim and compact camcorder with dual SD/SDHC card slot, KONICA MINOLTA LENS, 35x optical zoom and easy "One Touch" buttons.

**JVC MS120 SD Camcorder**

**£199** or £36th



Incredible record time plus full HD 1080p video recording

**HDR XR520VE 240GB HardDrive + Memory Card High Def. Camcorder**

**£1069** or £449th



Capable of High Definition and Standard Definition video, plus 10 mega-pixel still photo capture. With 3" widescreen LCD, 5x optical zoom. A 16GB SD will hold nearly 4 hours of HD video footage.

**Sanyo Xacti CG10 Camcorder**

**£159**

## SanDisk



**NEW Extreme Pro CF** Up to 90MB/s read/write speed

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| 16GB | £179 |
| 32GB | £299 |
| 64GB | £549 |

**NEW Extreme 400x UDMA CF** Up to 60MB/s read/write speed

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| 8GB  | £67.99  |
| 16GB | £109.99 |
| 32GB | £189.99 |

## Multi-use



**Secure Digital** 2GB **£7.99**

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| 8GB | £26.99 |

## Ultra II



**Secure Digital** 2GB **£10.49**

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| 8GB  | £25.99 |
| 16GB | £48.99 |

## Extreme III



**Secure Digital** 4GB **£34.99**

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| 16GB | £112.99 |

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| 8GB  | £59.99  |
| 16GB | £112.99 |



**Pro 233x CF** 4GB **£31.99**

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High capacity storage system for users who want advanced RAID features with consumer level ease of use and style

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Built to last and durable against the sharpest knocks and scrapes. 5400 RPM speed. 7200 RPM available on our website

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| 250GB   | £83     |
| 320GB   | £93     |
| 500GB   | £120.99 |
| USB 2.0 |         |
| 320GB   | £72.99  |
| 500GB   | £94.99  |

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## PORTABLE STORAGE/media viewers



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| Canon M30 30GB      | £369.99 |
| Epson P-6000        | £429    |
| Jobo Spectator 80GB | £189.99 |
| Jobo Extreme 80GB   | £429.99 |
| Jobo Extreme 120GB  | £489    |
| Jobo Extreme 160GB  | £579    |

## SOFTWARE



**Adobe Photoshop CS4 (Mac/Pc) £599**

|                       |         |
|-----------------------|---------|
| Photoshop CS4         | £599    |
| Photoshop CS4 EXT.    | £869    |
| Photoshop CS4 STUDENT | £158.55 |

**Photoshop CS4 Upgrades from £184.99**

|                                    |         |
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| OnOne Software Elements Essentials | £42.95  |
| Genuine Fractals 6                 | £124.95 |
| Genuine Fractals 6 Pro Edition     | £199.95 |
| Mask Pro 4.1                       | £109.99 |
| PhotoTune 2.0                      | £124.95 |
| PhotoTools 2.0 Pro                 | £164    |
| Plug-in Suite 4.0                  | £239    |

# BOWENS INTERNATIONAL

## STUDIO LIGHTING

BOWENS Accessories - see website for our full range



## BOWENS GEMINI

NEW ULTRA COMPACT  
GEMINI 200 & 400

### NEW! Gemini R Series

### NEW! Gemini PRO Series



See Steve Aves 'Bowens Gemini R type' review on our website

|                       |                   |           |
|-----------------------|-------------------|-----------|
| 250R Head             | £349              | or £15mth |
| 500R Head             | £409              | or £17mth |
| 250/250 2 Head Kit    | £799              | or £33mth |
| 500/500 2 Head Kit    | WAS £949 NOW £899 |           |
| 250/250 Travelpak Kit | £1329             | or £54mth |
| 500/500 Travelpak Kit | £1349             | or £55mth |
| 500/500 3 Hd Kit      | £1449             | or £59mth |

Building on the considerable success of the Esprit Gemini range the Bowens Gemini R range has added many additional and new features unavailable on the original Gemini monolith system.

### NEW! Gemini Travel-Pak



Add versatility to your existing Bowens lighting kit with the stylish Travelpak.

Travel Pak including High Capacity Battery, Charger and 3m Cable **£559**  
Travel Pak including Battery, Charger and 3m Cable **£489**



SAVE UP TO £50

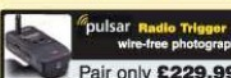
Introducing the new ultra compact Gemini 200 & 400. The Gemini 200 & 400 offers many new features not available on the previous entry-level Gemini flash heads, with out compromising on price or the high-quality standards that have become synonymous with the Bowens brand.

New Features Include:  
• 5 Stop Power Range  
• Auto Power Dump  
• Proportional Modelling Lamp Control

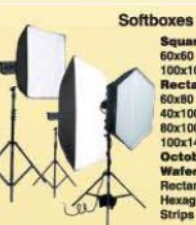
200/200 Travelpak Kit **£529**  
200 Head **£229** now **£205**  
400/400 Travelpak Kit **£529**  
400 Head **£229** now **£205**



Ringlite Converter  
**ONLY £279.99**



Pulsar Radio Trigger  
wire-free photography  
Pair only **£229.99**



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Square 60x60 **£115**  
100x100 **£203**  
Rectangular 60x80 **£135**  
40x100 **£160**  
80x100 **£185**  
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Octabox **£369**  
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Rectangular **£179**  
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Strips **£275**



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120" Wide-Angle **£45.97**  
65" Maxlite **£50.99**  
18" Snoot **£64.99**  
75" Softlite **£105**  
Grid Diffuser **£135**  
Reflector Kits:  
Basic **£109**  
Fashion Beauty **£229**  
Effects **£229**  
Advanced **£450**  
Portrait **£389**



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Unilite Plus Head **£195**  
Unilite Kit **£299**  
Trillite Kit **£479.99**  
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Portable **£38**  
Heavy Duty **£67**  
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Accessories:  
Gimlet Bag **£199**  
Multipack **£10.74**

See the... **Steve Aves** reviews on our website

FAQ on our website

Steve talks about... Colour Temperature & Flash Duration, on our website

Steve's Lighting Guides view them on our website

Beginners Guide to Lighting

Read about the last seminar or find out about Steve's next seminar on our website

**HAISER** Studio Out-of-the-box **only £119**

**HAISER** Folding Studio **£39.14**

**Falcon Eyes** Mini Still Life Table **only £84.99**

**RT32 Radio Triggering Module** **£25**

**Colorama Paper** **FROM £32.91**

**QUANTUM** Battery 1 Compact **£165**

**QUANTUM** Battery 1 Plus **£195**

**QUANTUM** Turbo Slim Compact **£399**

**QUANTUM** Turbo **£369**

**QUANTUM** Turbo 2x2 **£479**

Multi Purpose Clamp **£6.84**

Super Clamp **£15.65**

110cm 5-in-1 Reflector **£35**

110cm 7-in-1 Reflector **£40**

FOR FULL RANGE SEE WEBSITE

## elinchrom See the complete range and full specification on our website



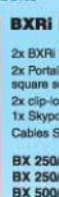
D Lite 200/400w Umbrella Kit **£299**

**D-Lite 2 and 4**  
Recycles in 0.7 seconds  
Compact & Light  
Switchable Audio Ready Bleep  
Stabilised to +/- 1.5%  
Plug-In Flash Tube User changeable!  
Super Loud Modelling Lamp High Modelling Lamp Control  
Proportional Full/Min/Off

**'Learning Lighting with Elinchrom' Guide FREE with these kits**

**Style RX Kits**  
2x Style RX Heads + 2x ClipLock Stands  
2x 18cm Reflectors + 1x Snoot  
1x Translucent and 1x Silver Umbrella  
1x Sync Lead  
1x Case and 1x Shoulder Bag  
Modelling Lamps & Mains Leads

**Minilite Kit**  
300/300 RX Kit **£1299** or £53mth  
600/600 RX Kit **£1399** or £57mth  
1200/1200 RX Kit **£1899** or £77mth



**BXRI Kits**  
2x BXRI heads  
2x Portable 60cm square softboxes  
2x clip-lock stands  
1x Skyport transmitter  
Cables Stand Bag & Case



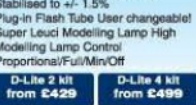
**RANGER QUADRA** Compact, portable battery flash



**RANGER Q**  
Q Pack with battery **£879**  
Q S Head **£258**  
Q A Head **£287**  
Q Set S **£1120**  
Q Set A **£1148**  
Complete Set S Complete **£1493**  
Set A **£1522**



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**Skyport Wireless** From **£67.85**



**Umbrellas** From **£39**



**Octabox** **£725**



**Barndoor sets** From **£79**



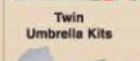
**Digital Heads** From **£633**

## INTERFIT

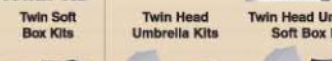
See the complete range and full specification on our website



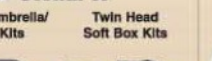
**EX150 MKII 2 HEAD KIT**  
The Interfit EX150 MKII has been built from the ground up combining many of the features of the multiple award winning EX100



**Stellar X Tungsten kits**  
The SXT3200 is available in two highly specified kits, both available with a new educational training DVD.



**Stellar X Tungsten kits**  
The SXT3200 is available in two highly specified kits, both available with a new educational training DVD.



**Stellar X Tungsten kits**  
The SXT3200 is available in two highly specified kits, both available with a new educational training DVD.



**Venus Kits**  
Interfit Venus Kits 150w from **£230**  
300w from **£302.42**  
See web for details



**Tungsten SXT3200 Kits**  
The SXT3200 is available in two highly specified kits, both available with a new educational training DVD.



**Stellar X Tungsten kits**  
The SXT3200 is available in two highly specified kits, both available with a new educational training DVD.



**EXD200** Head and umbrella/softbox kit... **£293.60**



**Stellar X Tungsten kits**  
The SXT3200 is available in two highly specified kits, both available with a new educational training DVD.



**Stellar X Tungsten kits**  
The SXT3200 is available in two highly specified kits, both available with a new educational training DVD.



**Venus Kits**  
Interfit Venus Kits 150w from **£230**  
300w from **£302.42**  
See web for details



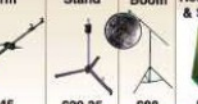
**Background Kits**  
INT75SC **£98**  
COR75S **£76**  
Background Cloths  
Grey 2.4x2.7m **£36**  
Grey 2.7x7m **£34**  
Blue 2.4x2.7m **£36**  
Blue 2.7x7m **£34**  
Brown 2.4x2.7m **£36**  
Brown 2.7x7m **£34**



**Umbrella sizes from 85cm**  
From **£19.99**



**Leaf Barndoors** **£34.24**



**Cool Light** **£75**



**Boom Arm** **£45**



**Floor Stand** **£29.35**



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**Panel Reflector & Stand** **£78**



**5 in 1 Reflector Bracket** **£24**



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**Honeycomb Grids** **£49**



**Super Cool-Lite S** **£139**



**Studio Light Tent** **£36**



**Studio Light Pod** From **£57.99**



**Xpo Balance** **£34.99**



**Tri-Filps** **£39.99**



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**Reflector from £11.99**



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**Black Velvet Collapsible 5' x 6'** **£99**



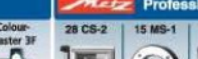
**Collapsible Reversible** **£95**



**Reflector Accessories** see website



**Cubelites** From **£59.99**



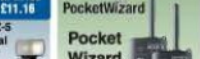
**LUMEN 8 FLASH SV Kit** **£399**



**EzyBox** From **£11.99**



**Uplite** From **£89.99**



**Background Support** **£139.99**



**Curtain/Muslin** From **£89**

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|                  |                   |                      |                   |                       |                         |
|------------------|-------------------|----------------------|-------------------|-----------------------|-------------------------|
| L-208 Twin-meter | L-308S Flashmeter | L-398A St. Deluxe II | L-358 Flashmaster | L-758D Digital Master | L-758 DR Digital Master |
| £70              | £129              | £130                 | £199              | £390.99               | £439.99                 |

## GOSSEN Light Meters and Accessories

|            |            |           |                  |         |                  |
|------------|------------|-----------|------------------|---------|------------------|
| Digi Pro F | Varisox F2 | DigiFlash | Sixtamat Digital | Digisix | Colour-master 3F |
| £179.99    | £359       | £139      | £169             | £120    | £649             |

## Professional Flashguns

|         |         |         |         |         |           |
|---------|---------|---------|---------|---------|-----------|
| 28 CS-2 | 15 MS-1 | 48 AF-1 | 36 AF-4 | 58 AF-1 | 45-CL4    |
| £119    | £289    | £175    | £75     | £289    | from £379 |

## Standard synch. cables from £7.05

|                                  |                 |
|----------------------------------|-----------------|
| Coiled synch. cables from £11.16 | 78 MZ-5 Digital |
|                                  | £629            |

## PocketWizard Plus II

|                      |
|----------------------|
| PocketWizard Plus II |
| £319                 |

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Features all weather cover



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**£69.99**



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200 AW **£57.99**  
300 AW **£69.99**



**Top Loader Pro AW**  
65 AW **£59.99**  
70 AW **£64.99**  
75 AW **£69.99**



**Vertex AW**  
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200 AW **£112.90**  
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300 Black, Blue, Red **£58.99**  
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207 **£209**  
307 **£239**

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**Jimmy Bo 500 DSLR Case**  
Black  
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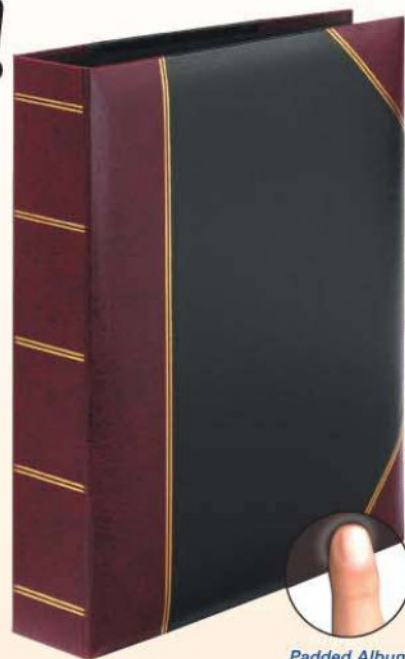
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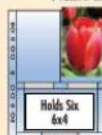
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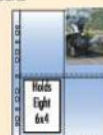
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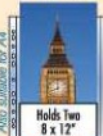
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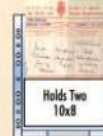
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| 70mm f/2.4 SMC DA Limited   | £469.99   |
| 77mm f/1.8 SMC FA Limited   | £779.00   |
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| 100mm f/2.8 D FA Macro WR   | £679.99   |
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| 16-50mm DA* f/2.8 ED AL IF  | £799.99   |
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| 18-270 f/3.5-6.3 VC Macro   | £458.99 |                             |         |
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| 28-200mm f3.8-5.6 XR Di (A) | £239.99 |                             |         |
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This ultra wide-angle zoom lens for digital SLR cameras, is a perfect tool for creating dramatic landscape, cityscape, & seascape imagery.

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| AT-X Pro 16-50 f/2.8 DX   | £602.99 |
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| 55mm HD Digital UV (0)        | £37.53 | 72mm Circular Polarizing      | £63.36  |
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| 58mm Circular Polarizing      | £40.59 | 72mm SHMC Pro 1-D UV          | £50.49  |
| 58mm SHMC Pro 1-D UV          | £35.19 | 77mm SHMC Pro 1-D UV          | £56.07  |
| 58mm HD Digital UV (0)        | £40.59 | 77mm SHMC Pro 1-D Circ-pol    | £141.84 |
| 58mm HD Digital PL-CIR        | £87.12 | 77mm UV                       | £44.49  |
| 62mm UV                       | £21.06 | 77mm Circular Polarizing      | £77.31  |
| 62mm Circular Polarizing      | £53.73 | 77mm HD Digital UV (0)        | £72.99  |
| 62mm SHMC Pro 1-D UV          | £39.51 | 77mm HD Digital Circular Pol. | £145.80 |

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## Printers at Park Cameras

For all the latest NEW Printers, please visit our website where you can see all the details as well as place pre-orders!

### Canon Pixma iX7000

#### A3 Printer

The A3 document and photo printer that's perfect for small businesses and offices

**£369.00**

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Produce vibrant, detailed prints in a wide range of sizes from 6x4" up to A3.

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New LOW PRICE!!



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Fully-featured, Hi-Definition 4-in-1 for the wireless home

**£275.99**

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#### A4 Printer

This compact Hi-Definition All-in-One is ideal for the wireless home

**£183.99**

SRP £199.99



### HP Photosmart C5380

#### A4 Printer

All-in-One Printer, Scanner, Copier

**£69.99**

SRP £127.22



### HP Photosmart Pro B9180

#### A3+ Printer

Print professional quality photographs that resist fading for generations

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SRP £557.86



#### CANON PRINTERS

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| Pixma iP100 Portable No Battery | £239.99      |
| Pixma iP100 Portable + Battery  | £279.00      |
| Selphy CP780 (Compact)          | £119.00      |
| Selphy ES40 (Compact)           | £159.00      |
| Selphy ES3 (Compact)            | £189.00      |
| Pixma iP2600 (A4)               | £45.00       |
| Pixma iP2702 (A4)               | NEW! See Web |
| Pixma iP3600 (A4)               | £69.99       |
| Pixma Pro 9000 Mark II (A3+)    | See Web      |
| Pixma Pro 9500 Mark II (A3+)    | See Web      |
| Pixma MX350 (All-in-One)        | NEW! See Web |
| Pixma MX870 (All-in-One)        | NEW! See Web |
| Pixma MP4900 (All-in-One)       | £79.00       |
| Pixma MP560 (All-in-One)        | £139.00      |
| Pixma MP640 (All-in-One)        | £159.00      |
| Pixma MP990 (All-in-One)        | £299.00      |

For the latest new Canon Printers, please visit [www.ParkCameras.com/DPPhoto](http://www.ParkCameras.com/DPPhoto)

#### EPSON PRINTERS

|                                |           |
|--------------------------------|-----------|
| Stylus Photo P50 (A4)          | £89.99    |
| Stylus Photo PX650 (A4)        | £129.99   |
| Stylus Photo R800 (A4)         | £259.99   |
| Stylus Photo 1400 (A3+)        | £279.99   |
| Stylus Photo 1900 (A3+)        | £329.99** |
| Stylus Photo R2880 (A3+)       | £579.99   |
| Stylus Photo R2880 Xrite (A3+) |           |
| + Spare Full set of inks (1)   | £679.00   |

#### HP PRINTERS

|                            |         |
|----------------------------|---------|
| PhotoSmart C4580 (A4)      | £69.99  |
| PhotoSmart D7460 (A4) (3)  | £99.99  |
| PhotoSmart C6380 (A4)      | £99.99  |
| PhotoSmart C8180 (A4)      | £203.99 |
| PhotoSmart Pro B8850 (A3+) | £357.99 |
| PhotoSmart B8550 (A3+)     | £253.99 |

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saving over £294.00!



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| Stylus Pro 4880 | £1,999.99  |
| Stylus Pro 7880 | £1,999.99* |
| Stylus Pro 7900 | £3,899.99  |
| Stylus Pro 9880 | £5,699.99* |



#### Stylus Pro 3880

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SRP £69.99



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| LIDE 200 (Flatbed)       | £84.99  |
| LIDE 700F (Flatbed) NEW  | See Web |
| Canoscan 5600F (Flatbed) | £129.00 |
| Canoscan 8800F (Flatbed) | £199.00 |

#### NIKON SCANNERS

Coolscan 9000 ED (Film/Slide) £2,799.00

#### NIKON SCANNER ACCESSORIES

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| SF-210 Slide Feeder (C/scan 5000) | £589.99 |
| FH-G1 Medical Slide Holder        | £247.99 |
| FH-8355 35mm Strip Film Holder    | £73.99  |
| FH-869M 120 Mounted Film Holder   | £118.99 |
| FH-869G 120 Strip Film Holder     | £360.99 |
| FH-3 Strip Film Holder            | £24.99  |

#### EPSON SCANNERS

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|---------------------------------|---------|
| Perfection V300 Photo (Flatbed) | £79.99  |
| Perfection V350 Photo (Flatbed) | £109.99 |
| Perfection V500 Photo (Flatbed) | £193.99 |
| Perfection V600 Photo (Flatbed) | £234.99 |
| Perfection V700 Photo (Flatbed) | £408.99 |
| Perfection V750 Photo (Flatbed) | £549.99 |

#### HP SCANNERS

|                         |         |
|-------------------------|---------|
| ScanJet G4010 (Flatbed) | £107.99 |
| ScanJet G4050 (Flatbed) | £169.99 |

#### PLUSTEK SCANNERS

|                        |         |
|------------------------|---------|
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| OpticFilm 7400         | See Web |
| OpticFilm 7500i SE     | £209.99 |
| OpticFilm 7500i AI     | £239.99 |
| OpticFilm 7600i SE     | See Web |
| OpticFilm 7600i AI     | See Web |



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### PRINTER INK CARTRIDGES



## EPSON

COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...

"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"  
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing!"  
- Computer Upgrade Magazine



| Cartridge Code:    | Originals:   | Jet Tec Compatibles:      | Suitable EPSON Printers:                        |
|--------------------|--------------|---------------------------|---|
| T001 Colour        | £26.99 85ml  | £3.99 70ml, 3 for £10.99  | Photo 1200                                      |
| T007 Black         | £22.99 18ml  | £3.99 20ml, 3 for £10.99  | Photo 790, 870, 890, 895, 900, 915, 1290        |
| T008 Colour        | £18.99 45ml  | £4.99 50ml, 3 for £13.99  | Photo 790, 870, 890, 895, 915                   |
| T009 Colour        | £24.99 60ml  | £4.99 70ml, 3 for £13.99  | Photo 900, 1270, 1290                           |
| T026 Black         | £19.99 18ml  | £3.99 20ml, 3 for £10.99  | Photo 810, 830, 830u, 925, 935                  |
| T027 Colour        | £22.99 45ml  | £4.99 50ml, 3 for £13.99  |   |
| T036 Black         | £9.99 10ml   | £3.99 13ml, 3 for £10.99  | C42, C44, C46                                   |
| T037 Colour        | £11.99 25ml  | £4.99 31ml, 3 for £13.99  |   |
| T040 Black         | £19.99 17ml  | £3.99 20ml, 3 for £10.99  | C62, CX3200                                     |
| T041 Colour        | £19.99 37ml  | £4.99 46ml, 3 for £13.99  |   |
| T050 Black         | £19.99 15ml  | £2.99 16ml, 3 for £7.99   | 440, 460, 660, Photo 700, 750, 1200             |
| T051 Black         | £19.99 24ml  | £2.99 26ml, 3 for £7.99   | 740, 760, 800, 850, 860, 1160                   |
| T052 Colour        | £19.99 35ml  | £3.99 39ml, 3 for £10.99  | 440, 460, 660, 740, 760, 1160                   |
| T053 Colour        | £19.99 43ml  | £3.99 48ml, 3 for £10.99  | Photo 700, 750                                  |
| T0331-336 Set of 7 | £102.99      | £29.99, 3 sets for £87.99 | Photo 950, 960                                  |
| T0331/2/3, each    | £14.99 17ml  | £4.99 21ml, 3 for £13.99  |   |
| T0334/5/6, each    | £14.99 17ml  | £4.99 21ml, 3 for £13.99  | Photo 2100                                      |
| T0341-347 Set of 7 | £119.99      | Not Available.            |   |
| T0341/8, each      | £14.99 17ml  | Not Available.            |   |
| T0342/3/4, each    | £17.99 17ml  | Not Available.            |   |
| T0345/6/7, each    | £17.99 17ml  | Not Available.            |   |
| T0441-454 Set of 4 | £40.99       | £14.99, 3 sets for £42.99 | C64, C66, C84, C86, CX3600/3650, CX4600, CX6600 |
| T0441 Black        | £17.99 13ml  | £4.99 21ml, 3 for £13.99  |   |
| T0452/3/4, each    | £9.99 8ml    | £3.99 21ml, 3 for £10.99  | R200, R220, R300, R320, R340                    |
| T0481-486 Set of 6 | £61.99       | £19.99, 3 sets for £56.99 | RX500, RX600, RX620, RX640                      |
| T0481/2/3, each    | £13.99 13ml  | £3.99 21ml, 3 for £10.99  | Photo R800, R1800                               |
| T0484/5/6, each    | £13.99 13ml  | £3.99 21ml, 3 for £10.99  |   |
| T0540-549 Set of 8 | £102.99      | £35.99, 3 sets for £99.99 |   |
| T0540 Gloss        | £7.99 13ml   | £3.99 21ml, 3 for £13.99  | Photo R240, R245, RX420, RX425, RX520, RX525    |
| T0541/2/3/4, each  | £13.99 13ml  | £4.99 21ml, 3 for £13.99  | Photo R2400                                     |
| T0547/8/9, each    | £13.99 13ml  | £4.99 21ml, 3 for £13.99  |   |
| T0551-554 Set of 4 | £29.99       | £14.99, 3 sets for £42.99 | D68, D88, DX3800/3850, DX4200/4250, DX4800/4850 |
| T0551 Black        | £8.99 8ml    | £4.99 21ml, 3 for £10.99  |   |
| T0552/3/4, each    | £8.99 8ml    | £3.99 21ml, 3 for £10.99  | S20, S21, SX100/105/110/115/200/205/210/215     |
| T0591-599 Set of 8 | £94.99       | Check Website.            | SX400/405/415/515, D78/92/120, B40W, BX300      |
| T0591/2/3, each    | £11.99 13ml  | Check Website.            | DX4000/4400/5000/6000/7000/7400/8400/9400       |
| T0594/5/6, each    | £11.99 13ml  | Check Website.            | Photo 1400                                      |
| T0597/8/9, each    | £11.99 13ml  | Check Website.            |   |
| T0611-614 Set of 4 | £29.99       | £14.99, 3 sets for £42.99 | Photo P50, R265, R285, R360                     |
| T0611 Black        | £8.99 8ml    | £4.99 21ml, 3 for £13.99  | RX560, RX585, RX685                             |
| T0612/3/4, each    | £8.99 8ml    | £3.99 21ml, 3 for £10.99  | PX650, PX700/710W, PX800/810FW                  |
| T0711-714 Set of 4 | £29.99       | £14.99, 3 sets for £42.99 | Photo R1900                                     |
| T0711 Black        | £8.99 7.4ml  | £4.99 13ml, 3 for £13.99  |   |
| T0712/3/4, each    | £8.99 5.5ml  | £3.99 13ml, 3 for £10.99  | Photo R2880                                     |
| T0791-796 Set of 6 | £70.99       | Check Website.            |   |
| T0791/2/3, each    | £11.99 10ml  | Check Website.            |   |
| T0794/5/6, each    | £11.99 10ml  | Check Website.            |   |
| T0801-806 Set of 6 | £45.99       | £19.99, 3 sets for £57.99 | Photo RX700                                     |
| T0801/2/3, each    | £8.99 7.4ml  | £3.99 13ml, 3 for £10.99  |   |
| T0804/5/6, each    | £8.99 7.4ml  | £3.99 13ml, 3 for £10.99  |   |
| T0870-879 Set of 8 | £76.99       | Check Website.            |   |
| T0870 Gloss        | £7.99 11.4ml | Check Website.            |   |
| T0871/2/3/4, each  | £9.99 11.4ml | Check Website.            |   |
| T0877/8/9, each    | £9.99 11.4ml | Check Website.            |   |
| T0961-969 Set of 8 | £78.99       | Not Available.            |   |
| T0961/2/3, each    | £9.99 11.4ml | Not Available.            |   |
| T0964/5/6, each    | £9.99 11.4ml | Not Available.            |   |
| T0967/8/9, each    | £9.99 11.4ml | Not Available.            |   |
| T5591-6 Set of 6   | £61.99       | Not Available.            |   |
| T5591/2/3, each    | £11.99 13ml  | Not Available.            |   |
| T5594/5/6, each    | £11.99 13ml  | Not Available.            |   |

Please call or check our website if you cannot find cartridges for your printer.

### WIDE FORMAT INK



|   |        |
|---|--------|
| EPSON Stylus Pro 3800                                   | £44.99 |
| T5801/5802/5803/5804/5805/5806/5807/5808/5809 80ml each |        |
| EPSON Stylus Pro 4000, 4400, 7600, 9600                 |        |
| T5431/5432/5433/5434/5435/5436/5437/5438 110ml each     | £44.99 |
| T5441/5442/5443/5444/5445/5446/5447/5448 220ml each     | £69.99 |
| EPSON Stylus Pro 4800, 4880:                            |        |
| T6051/6052/6053/6054/6055/6056/6057/6138/6059 110ml     | £44.99 |
| T6061/6062/6063/6064/6065/6066/6067/6148/6069 220ml     | £69.99 |
| EPSON Stylus Pro 7800, 7880, 9800:                      |        |
| T6021/6022/6023/6024/6025/6026/6027/6118/6029 110ml     | £44.99 |
| T6031/6032/6033/6034/6035/6036/6037/6128/6039 220ml     | £69.99 |

Please call or check our website for further details

EAQ: Prices may be subject to change, but hopefully not!



#### Canon Compatibles

|                        |        |
|------------------------|--------|
| BCI3e Black 26ml       | £2.99  |
| BCI3e CMY 15ml         | £2.99  |
| BCI6 B/C/M/Y 15ml      | £2.99  |
| BCI6 B/C/M/Y 15ml      | £2.99  |
| PGI5 Black 29ml        | £2.99  |
| CL18 B/C/M/Y 15ml      | £4.99  |
| CL18 B/C/M/Y 15ml      | £4.99  |
| CL18 B/C/M/Y 15ml      | £4.99  |
| PGI520 B/C/M/Y/GY 9ml  | £5.99  |
| BCI110 Black (3 pack)  | £4.99  |
| BCI115 Black (2 pack)  | £4.99  |
| BCI115 Colour (2 pack) | £5.99  |
| BCI24 Black 9ml        | £1.99  |
| BCI24 Colour 16ml      | £2.99  |
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| CL38 Colour 12ml       | £12.99 |
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| CL52 Photo 21ml       | £19.99 |
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| No.338 Black 24ml    | £10.99 |
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#### HP Originals

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| No.338 Black 11ml    | £17.99 |
| No.339 Black 21ml    | £24.99 |
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| No.31 Photo  | £24.99 |
| No.32 Black  | £15.99 |
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| No.34 Black  | £20.99 |
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| Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm). Just £39.95 - saving £16 on the individual prices. | £42.99 |

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## SQUARE FILTERS

### P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:  
1) An adapter ring that screws onto the front of your lens  
2) A filter holder clips onto the ring  
3) One or more P-Type (84mm wide) filters

| P-Type Adapter Rings |       |
|----------------------|-------|
| 49mm Adapter Ring    | £4.99 |
| 52mm Adapter Ring    | £4.99 |
| 55mm Adapter Ring    | £4.99 |
| 58mm Adapter Ring    | £4.99 |
| 62mm Adapter Ring    | £4.99 |
| 67mm Adapter Ring    | £4.99 |
| 72mm Adapter Ring    | £4.99 |
| 77mm Adapter Ring    | £4.99 |
| 82mm Adapter Ring    | £4.99 |

| P-Type Holders      |        |
|---------------------|--------|
| Holder Standard     | £5.99  |
| Holder Wide Angle   | £9.99  |
| Hood Modular        | £9.99  |
| Hood Bellows        | £34.99 |
| A to P Type Adapter | £9.99  |

| P-Type Bellows Hood  |        |
|--|--------|
| A new design of Bellows Hood that fits into the front of a standard P-Type Holder. | £34.99 |

| P-Type Filter Wallet   |       |
|--|-------|
| A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters. | £9.49 |

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

### P-Type Neutral Density Filter Kit

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm). Just £39.95 - saving £16 on the individual prices.

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| 72mm Shaped Petal Hood | £9.99  |
| 77mm Shaped Petal Hood | £9.99  |
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| 55mm Rubber Hood       | £3.99  |
| 58mm Rubber Hood       | £3.99  |
| 62mm Rubber Hood       | £4.99  |
| 67mm Rubber Hood       | £4.99  |
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| 77mm Rubber Hood       | £5.99  |

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|                          |       |
|--------------------------|-------|
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| ES-7111 Canon 50/1.4     | £9.99 |
| ET-60 Canon 75-300/4-5.6 |       |



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| 58mm  | £20  | £74      |
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| 67mm  | £42  | £139     |
| 72mm  | £53  | £139     |
| 77mm  | £57  | £149     |
| 82mm  | £69  | £169     |
| 86mm  | £99  | £179     |
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| 105mm | £179 | £269     |

**HOYA Filters**

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|------|--------|-----------|----------|-----------------|
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| 52mm | £16    | £34       | £37      | £68             |
| 55mm | £17    | £36       | £40      | £70             |
| 58mm | £19    | £38       | £47      | £80             |
| 62mm | £24    | £44       | £62      | £85             |
| 67mm | £30    | £49       | £67      | £94             |
| 72mm | £39    | £55       | £72      | £114            |
| 77mm | £47    | £59       | £79      | £132            |
| 82mm | £66    | £69       | £110     | £149            |
| 86mm | £85    | -----     | £149     | £160            |
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| 1000D + 18-55             | 50 F3.5 S              | £99   |
| 400D body                 | 65 F4 PS Boxed         | £199  |
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| BG-E4                     | 200 F4.5 S             | £149  |
| BG-ED3                    | 2x Extender S          | £99   |
| WFT-E2                    | Auto Mac Bellows       | £179  |
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| Sigma 70-200 F2.8         | EOS IV HS to clear     | £599  |
| Sigma 70-200 F2.8 EX      | EOS 1N RS body         | £299  |
| <b>LARGE FORMAT</b>       | EOS 1N HS body         | £199  |
| 5x4 Ally Case (Suits Toyo | EOS 1 HS body          | £169  |
| 5x4 Monorail)             | EOS 3/1N body ea       | £149  |
| Wista 45DX Field          | EOS 1 + BPE1           | £149  |
| Camera (5x4) M-           | EOS 5 body nice        | £99   |
| Cambo SC Monorail 5x4     | EOS 5 body scruffy     | £49   |
| (with standard rail)      | EOS 100 or 300 b/o ea  | £39   |
| Toyo 5x4 Monorail G +     | EOS 500/500N b/o ea    | £39   |
| Case + Bellows +          | 16-35 2.8 Li M         | £999  |
| Changing Bag + Lens       | 18-55 F3.5/5.6 IS      | £99   |
| Panel                     | 18-55 F3.5/5.6         | £49   |
| Super Angulon 90 F8       | 20-35 F3.5/4.5 U       | £199  |
| Schneider 150 F5.6        | 22-55 F4.5/5.6 U       | £79   |
| Copai 0 APO Symmar L      | 24 F2.8                | £199  |
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| Fuji Quick Load Film      | 28 F2.8 M              | £129  |
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| Holder                    | 55-200 F4.5/5.6 U      | £89   |
| Polaroid 545i Back        | 70-200 F2.8 IS U L     | £1199 |
| Polaroid 545 Back         | 70-200 F4 L U          | £429  |
| <b>BRONICA ETRS</b>       | 70-300 F4.5/5.6 DO IS  | £679  |
| 40 F4 E                   | 70-300 F4.5/5.6 IS     | £329  |
| 40 F4 PE                  | 75-300 F4.5/5.6 IS     | £199  |
| 45-90 F4/5.6 PE           | 100 F2.8 U macro       | £369  |
| 50 F2.8 E                 | 100 F2 U               | £279  |
| 50 F2.8 PE M-Box          | 100-300 F4.5/5.6 U     | £199  |
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| 60 F2.8 PE Box            | 300 F2.8 L U non IS    | £1999 |
| F2.8 PE                   | 300 F2.8 L IS U        | £999  |
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| 150 F3.5 E                | 400 F4 DO              | £3999 |
| 150 F3.5 PE M-Box         | 600 F4 L non IS slight | £2499 |
| 200 F4.5 E                | damage see web         | £2499 |
| 200 F4.5 PE M-            | 2x extender MKI        | £179  |
| E-14 Extension Tube       | Tripod mount AB        | £69   |
| All 120 / 220 RFH ea      | PB-E2                  | £129  |
| Polaroid 545              | <b>SIGMA CAF</b>       |       |
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| Hewlett Packard No 88xl | Black       | £22.95   | £8.95                 |
| Hewlett Packard No 88xl | C/M/Y       | £16.95   | £7.95                 |
| Hewlett Packard No 901  | Black       | £9.95    | n/a                   |
| Hewlett Packard No 901  | Colour      | £14.95   | n/a                   |

**BROTHER INKJETS**  
**FROM ONLY £2.49**



| CARTRIDGE/MODEL           | TYPE  | ORIGINAL | QUALITY RECYCLED FROM |
|---------------------------|-------|----------|-----------------------|
| Brother LC900             | Black | £14.95   | £2.95                 |
| Brother LC900             | C/M/Y | £7.95    | £2.49                 |
| Brother LC900 - Set of 4  |       |          | £8.95                 |
| Brother LC970             | Black | £11.45   | £2.95                 |
| Brother LC970             | C/M/Y | £7.95    | £2.49                 |
| Brother LC980             | Black | £11.95   | £2.95                 |
| Brother LC980             | C/M/Y | £7.95    | £2.49                 |
| Brother LC980 - Set of 4  |       |          | £8.95                 |
| Brother LC1000            | Black | £13.95   | £2.95                 |
| Brother LC1000            | C/M/Y | £8.95    | £2.49                 |
| Brother LC1000 - Set of 4 |       |          | £8.95                 |
| Brother LC1100            | Black | £12.95   | £2.95                 |
| Brother LC1100            | C/M/Y | £7.95    | £2.49                 |
| Brother LC1100 - Set of 4 |       |          | £8.95                 |



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| SIZE | TYPE                | FROM   |
|------|---------------------|--------|
| 2Gb  | Kingston            | £5.99  |
| 2Gb  | Sandisk             | £4.99  |
| 2Gb  | Sandisk Ultra 11    | £6.99  |
| 4Gb  | Kingston            | £7.99  |
| 4Gb  | Sandisk             | £7.99  |
| 4Gb  | Sandisk Ultra 11    | £10.69 |
| 4Gb  | Sandisk Extreme 111 | £25.95 |
| 8Gb  | Sandisk             | £17.59 |
| 8Gb  | Sandisk Ultra 11    | £22.99 |
| 8Gb  | Sandisk Extreme 111 | £42.99 |
| 16Gb | Kingston            | £31.99 |
| 16Gb | Sandisk             | £31.99 |
| 16Gb | Sandisk Ultra 11    | £44.99 |
| 16Gb | Sandisk Extreme 111 | £78.99 |
| 32Gb | Toshiba             | £69.99 |

### DIGITAL CAMERA MEMORY

**COMPACT FLASH**  
FROM ONLY **£12.99**




| SIZE | TYPE                | FROM   |
|------|---------------------|--------|
| 4Gb  | Sandisk             | £13.99 |
| 4Gb  | Sandisk Ultra 11    | £13.99 |
| 4Gb  | Sandisk Extreme 111 | £22.99 |
| 4Gb  | Kingston            | £12.99 |
| 8Gb  | Sandisk             | £17.99 |
| 8Gb  | Sandisk Ultra 11    | £24.49 |
| 8Gb  | Kingston            | £17.99 |
| 8Gb  | Kingston Elite Pro  | £24.99 |
| 16Gb | Kingston Elite Pro  | £31.99 |
| 16Gb | Sandisk Ultra 11    | £48.95 |
| 16Gb | Sandisk Extreme CF  | £84.95 |

### DIGITAL CAMERA MEMORY

**XD & MEMORY STICK PRO**  
FROM ONLY **£10.99**




| SIZE | TYPE                  | FROM   |
|------|-----------------------|--------|
| 1Gb  | XD Olympus            | £10.99 |
| 2Gb  | XD Olympus            | £14.99 |
| 2Gb  | XD Olympus Twin (2)   | £28.99 |
| 2Gb  | Sandisk w/adaptor     | £11.99 |
| 4Gb  | MSP Sandisk w/adaptor | £17.99 |
| 8Gb  | MSP Sandisk w/adaptor | £29.99 |

### FLASH MEMORY

**PEN DRIVES**  
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| SIZE | TYPE                   | FROM   |
|------|------------------------|--------|
| 2gb  | Netac Supreme          | £5.99  |
| 4gb  | Netac Supreme          | £7.99  |
| 4gb  | Kingston G2            | £8.99  |
| 4gb  | Sandisk Cruiser CZ     | £8.99  |
| 8gb  | Netac Supreme          | £14.99 |
| 8gb  | Kingston Datatraveller | £16.99 |
| 8gb  | Sandisk Cruiser CZ6    | £15.49 |
| 16gb | Kingston Datatraveller | £29.99 |
| 16gb | Intenso                | £24.99 |
| 16gb | Sandisk Cruiser CZ36   | £36.99 |

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FROM ONLY **£3.30**



| TYPE                | WEIGHT | PACK SIZE | NOW ONLY |
|---------------------|--------|-----------|----------|
| A4 Photo Glossy     | 180g   | 50        | £5.95    |
| A4 Photo Glossy     | 180g   | 20        | £3.69    |
| A4 Photo Glossy     | 260g   | 20        | £7.44    |
| A4 Matte            | 120g   | 50        | £3.30    |
| 7"x 5" Photo Glossy | 180g   | 50        | £5.20    |
| 7"x 5" Photo Glossy | 180g   | 20        | £3.94    |
| 7"x 5" Photo Glossy | 260g   | 20        | £5.95    |
| 6"x 4" Photo Glossy | 180g   | 100       | £7.49    |
| 6"x 4" Photo Glossy | 180g   | 50        | £5.20    |
| 6"x 4" Photo Glossy | 260g   | 20        | £5.20    |

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|--------------------------|-------|-------------|
| Epson Stylus Photo R2880 | A3+   | £579.95     |
| Epson PX810FW            | A4    | £279.95     |
| Epson Photo PX710W       | A4    | £159.95     |
| Epson P50                | A4    | £84.95      |
| Epson Photo R1900        | A3+   | £439.95     |
| Epson Photo R800         | A4    | £249.95     |
| HP Photosmart 8180       | A4    | £194.95     |
| Canon Pixma IP4700       | A4    | £97.95      |
| Polaroid Pogo            | 2"x3" | £26.95      |

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## WANTED

CASH / PARTE/EXCHANGE / COMMISSION  
BRONICA - ETRSI, GS, SQA/

|                               |                         |
|-------------------------------|-------------------------|
| <b>Bronica ETRSI/SI</b>       |                         |
| ETRSI Complete + Rotary Prism | Exc / E++ £299          |
| ETRSI Body Only               | E++ £125-£139           |
| ETRSI Complete + SpeedGrip E  | E++ £239                |
| ETRSI Body Only               | E++ £89                 |
| 40mm F4 E                     | E++ £129                |
| 45-50mm F4.5-6 PE             | E++ £499-£549           |
| 50mm F2.8 PE                  | Min: £199               |
| 60mm F2.8 PE                  | Min: £229-£239          |
| 135mm F4 PE                   | E++ £299                |
| 150mm F3.5 E                  | As Seen / Min: £79-£179 |
| 150mm F3.5 PE                 | E++ £199                |
| 180mm F4.5 PE                 | Min: £249               |
| 200mm F4.5 E                  | E++ / Min: £179-£325    |
| 250mm F5.6 E                  | As Seen / E++ £129-£249 |
| 2x Converter E                | Exc / E++ £49-£99       |
| Polaroid Mag E                | E++ £35                 |
| 120 E Mag                     | E++ £45                 |
| 120 E Mag - Silver            | E++ £59                 |
| AEII Meter Prism              | E++ £109-£129           |
| AEII Meter Prism              | Exc £129                |
| AEII Bracket                  | E++ £35                 |
| Polaroid Mag E                | E++ £35-£75             |
| Prism Finder E                | Exc £59                 |
| Rotary Prism E                | As Seen / E++ £59-£99   |
| SQA588 Flash Adapter          | E++ £229-£55            |
| Speed Grip E                  | E++ £19-£39             |

|                       |                 |
|-----------------------|-----------------|
| <b>Bronica GS 6x7</b> |                 |
| GS1 Body Only         | E++ £179        |
| 65mm F4 PG            | E++ £199        |
| 110mm F4 PG Macro     | E++ £299        |
| 250mm F5.6 PG         | E++ £199        |
| AE Prism Finder G     | E++ £149-£199   |
| GS 220 Mag (6x4.5)    | Min: £299       |
| Polaroid Mag G        | E++ £19-£39-£69 |

|                           |                          |
|---------------------------|--------------------------|
| <b>Bronica SQA/Al 6x6</b> |                          |
| SQA Complete + AE Prism   | E++ £379                 |
| SQB Complete + Prism      | E++ £349                 |
| 40mm F4 PS                | E++ £299                 |
| 40mm F4 P                 | E++ £299                 |
| 50mm F3.5 PS              | E++ £179-£249            |
| 50mm F3.5 S               | E++ £179-£249            |
| 60mm F4 PS                | E++ £179-£249            |
| 105mm F3.5 S              | E++ £129                 |
| 110mm F4 PS Macro         | E++ £219-£249            |
| 135mm F4 PS               | E++ £279                 |
| 150mm F3.5 S              | As Seen / E++ £399-£1199 |
| 150mm F4 PS               | Exc / E++ £399-£1199     |
| Extension Tube S36        | E++ £79                  |
| Autobulbless S            | E++ £219                 |
| CDS MF Finder S           | E++ £179-£399            |
| ME Prism Finder S         | E++ £119                 |
| Motoludie SQA/            | E++ £399-£109            |
| Prism Finder S            | E++ £69                  |
| Pro Shade S               | E++ £29                  |
| Proshade S                | E++ £45-£55              |
| SQA 120J Mag              | E++ £45-£95              |
| SQA 135N Mag              | E++ £49-£79              |
| SQA 220J Mag              | Exc / E++ £119-£55       |
| Tipoid Mount S            | E++ £30                  |

## WANTED

CASH / PARTE/EXCHANGE / COMMISSION  
CANON EOS / AF LENSES

|                             |                           |
|-----------------------------|---------------------------|
| 15-85mm EF S USM            | Exc Demo £549             |
| 17-40mm F4 L USM            | E++ £479-£509             |
| 17-55mm F4.5-5.6 IS USM     | Exc Demo / Min: £249-£319 |
| 18-55mm F3.5-5.6 IS EF S    | E++ £109                  |
| 20-35mm F3.5-4.5 USM        | E++ £159                  |
| 24-70mm F2.8 L USM          | E++ £799                  |
| 24-85mm F3.5-5.6 L USM      | E++ £149                  |
| 24-105mm F4 L IS USM        | E++ £749                  |
| 24mm F2.8 EF                | Min: £289-£299            |
| 28mm F2.8 EF                | E++ £109                  |
| 28-105mm F3.5-4.5 USM       | E++ £119                  |
| 28-135mm F3.5-5.6 IS USM    | E++ / E++ £199-£259       |
| 28-80mm F3.5-5.6 USM        | E++ £59                   |
| 28-90mm F4.5-5.6 USM        | E++ £59                   |
| 45mm F2.8 TSE               | Min: £999                 |
| 50mm F1.2 L USM             | E++ / Min: £999-£1,099    |
| 50mm F1.4 USM + Hood        | E++ £239                  |
| 70-300mm F4.5-5.6 DO IS USM | E++ / Min: £699-£749      |
| 75-300mm F4.5-6 EF          | E++ £39                   |
| 75-300mm F4.5-6 USM         | Exc / E++ £79-£119        |
| 75-300mm F4.5-6 USM III     | Min: £129                 |
| 80-200mm F4.5-5.6 EF II     | E++ £59-£69               |
| 90-300mm F4.5-5.6 EF        | E++ £109                  |
| 90mm F2.8 TSE               | E++ / Min: £849-£999      |
| 100mm F2 USM + Hood         | E++ £259                  |
| 135mm F2.8 EF Soft Focus    | Min: £249                 |
| 180mm F3.5 L USM Macro      | E++ £399                  |
| 100-400mm F4.5-5.6 L IS USM | E++ £399                  |
| 100mm F2.8 L USM            | E++ £399                  |
| 400mm F4 IS DO USM          | E++ £499                  |
| 600mm F4 L USM              | Min: £559                 |
| 600mm F4 L USM              | Exc £275                  |
| 1.4x Extender MK1           | E++ £109                  |
| 1.4x Extender MK1           | E++ £219                  |
| 2x Extender MK1             | Min: £69                  |
| SIGMA 10-20mm F4.5-6 EX     | Min: £299                 |

|                                 |                      |
|---------------------------------|----------------------|
| 8mm F4 EX Fisheye               | E++ £449             |
| 12-24mm F4.5-5.6 EX DG          | Min: £399            |
| 15-30mm F3.5-4.5 EX DG          | E++ £199             |
| 24mm F1.8 EX DG                 | Min: £259            |
| 24mm F2.8 Super Wide II         | E++ £59              |
| 28-200mm F3.5-5.6 UC            | E++ £79              |
| 50-500mm F4-6.3 Apo EX          | E++ £649             |
| 70-300mm F4.5-6 DG              | E++ £79              |
| 70-300mm F4.5-6 DL              | E++ £39              |
| 106mm F2.8 EX Macro             | Min: £269            |
| 120-300mm F2.8 Apo HSM          | E++ £1,399           |
| 120-300mm F2.8 Apo DG           | E++ £1,499           |
| 150mm F2.8 Apo EX DG Macro      | Min: £399            |
| 170-500mm F5-6.3 Apo            | Min: £499            |
| 100-300mm F4 Apo DG HSM         | E++ £799             |
| 300mm F4 Apo                    | E++ / Min: £299-£329 |
| TAMRON 28-300mm F3.5-6.3 XR     | E++ £159             |
| 90mm F2.8 SP Di Macro           | Min: £259            |
| Tokina 50-135mm F2.8 DX ATX Pro | Min: £449            |

## WANTED

CASH / PARTE/EXCHANGE / COMMISSION  
CANON MANUAL FD

|                              |                        |
|------------------------------|------------------------|
| <b>Canon FD Manual</b>       |                        |
| T90 Body Only                | As Seen / E++ £69-£99  |
| T70 Body Only                | E++ £29-£39            |
| T70 Body Only                | E++ £119               |
| A1 Black Body Only           | E++ £79                |
| AEIIP Black Body Only        | E++ £59                |
| AEIIP Chrome Body Only       | E++ £59                |
| EX Auto + 50mm F1.8          | As Seen / E++ £59-£79  |
| FINAE Black Body Only        | Exc / E++ £179-£299    |
| FTB OL Chrome + 50mm F1.8    | E++ £69                |
| 24-35mm F3.5 FD L            | E++ £249-£399          |
| 24mm F1.4 FD L               | E++ £650               |
| 24mm F2.8 FD                 | E++ £189               |
| 24mm F2.8 Black              | E++ £65                |
| 24mm F2.8 FD                 | E++ £79                |
| 28-55mm F3.5-4.5 FD          | E++ £39                |
| 28mm F2.8 Black              | Min: £29               |
| 28mm F2.8 FD                 | As Seen / Min: £20-£49 |
| 35mm F2.8 FD                 | E++ / E++ £35-£45      |
| 35mm F2.8 TIRShift           | E++ £399               |
| 35mm F3.5 Black              | E++ / E++ £25-£35      |
| 35-105mm F3.5 FD             | E++ £75                |
| 35-700mm F3.5-4.5 FD         | E++ £229               |
| 50mm F1.4 Black              | E++ £35                |
| 50mm F3.5 FD Macro           | E++ £95                |
| 70-210mm F4 FD               | As Seen / E++ £229-£65 |
| 75-200mm F4.5 FD             | Exc / E++ £299         |
| 80-200mm F4 Black            | E++ £69                |
| 80-200mm F4 FD               | E++ £69                |
| 100mm F2.8 FD                | E++ £69                |
| 100mm F4 FD Macro            | E++ £99-£169           |
| 100-200mm F4 FD Macro + Tube | E++ £179               |
| 100-200mm F5.6 Black         | E++ / E++ £39-£49      |
| 100-200mm F5.6 FD            | E++ / E++ £29-£39      |
| 100-200mm F5.6 FD            | E++ £79                |
| 100mm F2.8 Black             | E++ £59-£75            |
| 135mm F3.5 FD                | E++ £25                |
| 200mm F2.8 FD                | Exc £89                |
| 200mm F4 FD                  | As Seen £20            |
| 300mm F2.8 FD L              | Exc £650               |
| 300mm F5.6 Black             | Exc £85                |
| 300mm F5.6 FD                | E++ / E++ £75-£79      |
| Soft Shutter Button - Black  | New £11                |
| Soft Shutter Button - Chrome | New £11                |

## WANTED

CASH / PARTE/EXCHANGE / COMMISSION  
CONTAX 645, G-SERIES, SLR

|                          |                       |
|--------------------------|-----------------------|
| <b>Contax 645</b>        |                       |
| 645 Complete             | E++ £899              |
| 645 Body Only            | E++ £449              |
| 35mm F3.5 Distagon       | Exc / E++ £799-£1,299 |
| 45mm F2.8 Distagon       | E++ / New £749-£1,099 |
| 55mm F3.5 Distagon       | E++ £899              |
| 140mm F2.8 Sonnar        | E++ / New £749-£1,099 |
| 210mm F4 Sonnar          | Min: £899             |
| Magazine + Insert        | E++ / New £169-£249   |
| Polaroid Magazine        | E++ / New £99-£199    |
| TIL480 Flash             | E++ £279              |
| MSB1 Flash Bracket       | E++ £199              |
| AE Prism Finder          | E++ £199              |
| 72mm L39 UV              | Min: £30              |
| 82mm Yellow Y48          | Min: £35              |
| GB74 Hood                | E++ £45               |
| MFV Dioptr - 2           | New £25               |
| P2-34 Plate - Contax 645 | E++ £19               |

|                        |                      |
|------------------------|----------------------|
| <b>Contax G Series</b> |                      |
| G2 Millennium Kit      | Min: £899            |
| G2 + 45mm F2           | E++ £449-£499        |
| G2 Black Body Only     | E++ £449             |
| G1 + 45mm F2           | E++ £299             |
| G1 + Detaback          | E++ £249             |
| G2 + 35-70mm           | E++ £699             |
| 21mm F2.8 G + Finder   | Min: £399            |
| 28mm F2.8 G            | E++ £179             |
| 35mm F2.8 G            | E++ / Min: £229-£239 |
| 90mm F2.8 G            | E++ / New £119-£399  |
| G2 E/R Case            | E++ £75              |

|                   |                         |
|-------------------|-------------------------|
| <b>Contax SLR</b> |                         |
| N1 + 24-55mm      | E++ / Min: £399-£699    |
| RX Body Only      | As Seen / E++ £179-£299 |

|                                |                         |
|--------------------------------|-------------------------|
| <b>AX Body Only</b>            | Exc / E++ £299-£499     |
| RTS3 Body Only                 | E++ / E++ £399-£499     |
| R53 + 50mm F1.7                | E++ £245                |
| 167MT Body Only                | E++ £109                |
| 159MM Body Only                | E++ £159                |
| 137MA Body Only                | E++ £39                 |
| Ana Body Only                  | E++ £249                |
| Preview Body Only              | E++ / E++ £179-£249     |
| 18mm F4 MM                     | Exc / E++ £449-£599     |
| 25mm F2.8 AE                   | E++ £299                |
| 25mm F2.8 MM                   | E++ £349                |
| 28mm F2 MM                     | E++ £799                |
| 28-70mm F3.5-4.5 MM            | E++ / Min: £249-£379    |
| 28-85mm F3.3-4 MM              | E++ / New £349-£749     |
| 35mm F2.8 AE Shift             | E++ £499                |
| 35-135mm F3.3-4.5 MM           | E++ / New £849-£949     |
| 35-70mm F3.4 MM                | E++ / New £259-£449     |
| 60mm F2.8 AE Macro             | E++ / New £349-£749     |
| 70-300mm F4-5.6 AF             | E++ / Min: £449-£699    |
| 80-200mm F4 MM                 | E++ / New £279-£599     |
| 85mm F1.2 MM (60 Year Edition) | New £3,500              |
| 100mm F2.8 AE Macro            | E++ £599-£649           |
| 100mm F3.5 AE                  | E++ £249                |
| 135mm F2 (60 Year Edition)     | Unused £2,499           |
| 135mm F2.8 AE                  | E++ £145                |
| 135mm F2.8 MM                  | E++ / E++ £99-£169      |
| 15mm F3.5 AE                   | E++ £1,099              |
| 180mm F2.8 AE                  | E++ / Min: £349-£550    |
| 180mm F2.8 MM                  | E++ / New £329-£449     |
| 200mm F2 MM                    | Min: £3,249             |
| 200mm F3.5 AE                  | As Seen / E++ £149-£249 |
| 300mm F4 MM                    | E++ £199                |
| 300mm F4 AE                    | E++ £429                |
| 300mm F4 MM                    | E++ / New £349-£750     |
| 500mm F8 Minotar               | New £549                |

|                                  |               |
|----------------------------------|---------------|
| <b>Olympus Fit 4/3rds Lenses</b> |               |
| Olympus 7-14mm F4 ED Zuiko       | E++ £959      |
| 8mm F3.5 Zuiko fisheye           | Min: £449     |
| 11-22mm F2.8-3.5 Zuiko           | E++ £399      |
| 12-65mm F2.8-4.5 SWD             | E++ £549      |
| 14-54mm F2.8-3.5 Zuiko           | E++ £249-£299 |
| 18-180mm F2.8-3.5 Zuiko          | E++ £279      |
| 40-150mm F2.8-3.5 Zuiko          | E++ £399      |
| 50-200mm F2.8-3.5 Zuiko          | E++ £499-£549 |
| 50mm F2 Macro Zuiko              | E++ £299      |
| Sigma 24mm F1.8 E DG             | E++ £269      |
| 30mm F1.4 DC HSM                 | E++ £199      |
| 55-200mm F4-5.6 DG               | E++ £59       |
| Leica 14-55mm F2.8-3.5 Asph      | E++ £399      |
| 25mm F1.4 D Summilux             | Min: £499     |

## WANTED

CASH / PARTE/EXCHANGE / COMMISSION  
DIGITAL SLR

|                             |                          |
|-----------------------------|--------------------------|
| <b>DIGITAL CAMERAS</b>      |                          |
| CANON EOS 100 Body Only     | E++ / Min: £179-£199     |
| EOS 100 Body Only           | E++ £499-£599            |
| EOS 100 MKII Body Only      | E++ / E++ £799-£899      |
| EOS 100 MKIII Body Only     | E++ £899                 |
| EOS 100S Body Only          | As Seen / E++ £699-£899  |
| EOS 100S MKII Body Only     | E++ £3,399-£3,499        |
| EOS 200 Body Only           | E++ / Min: £249          |
| EOS 300D + BG-E1 Grip       | E++ £269                 |
| EOS 300D Body Only          | E++ £219                 |
| EOS 300D Body Only          | E++ £229-£319            |
| EOS 300D Body Only          | E++ £799-£849            |
| EOS Rebel + 18-55mm         | E++ £199                 |
| PowerShot G1                | As Seen £55              |
| PowerShot TX1               | Min: £149                |
| CONTAX N Digital Body Only  | E++ £1,099               |
| EPSON RD1 (With S Upgrade)  | E++ £1,049               |
| RD1 Body Only               | E++ £999                 |
| FUJI S2 Pro Body Only       | E++ £249                 |
| KODAK DCS Pro 14N Body Only | E++ £499                 |
| LEICA Digilux 1             | E++ £199                 |
| Diux 2 - Case               | Min: £229                |
| M8 Black Body Only          | E++ / Min: £1,750-£1,799 |
| M8 Panda Body Only          | New £3,399               |
| M8.2 Chrome Body            | Exc Demo £2,799          |
| M8.2 White Body Only        | Exc Demo £4,500          |
| NIKON Coolpix 3500          | E++ £39                  |
| D1 - Body Only              | E++ £249                 |
| D100 + MD-D100              | E++ £239                 |
| D100 Body Only              | E++ £179                 |
| D1X Body Only               | E++ £499                 |
| D2x Body Only               | E++ / Min: £799-£949     |
| D3 Body Only                | Min: £2,499              |
| D300 Body Only              | E++ £899                 |
| D70 Body Only               | Min: £4,199              |
| D700 Body Only              | Min: £1,999              |
| D70S Body Only              | E++ £199                 |
| D80 Body Only               | E++ £349-£399            |
| OLYMPUS E1 + 14-55mm        | E++ / Min: £299          |
| E1 + HDL2 Grip              | E++ £279                 |
| E1 Body Only                | E++ £179-£199            |
| E3 Body Only                | Min: £749                |
| E30 Body Only               | E++ £549                 |
| E-P1 + 14-42mm              | Min: £449                |
| FL14 Flashgun               | Min: £39                 |
| PANASONIC DMC-LC1           | E++ £399                 |
| L1 + 14-55mm F2.8-3.5       | E++ £599                 |
| SIGNA DP1 + Finder          | Min: £279                |
| MINOLTA 7D Body Only        | E++ £249                 |
| Dimage A1                   | Min: £149                |

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| <b>SONY DSC-R1</b>  | E++ £299             |
| <b>Flashguns</b>    |                      |
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| 340S2 Digital Flash | E++ £49              |
| 45Q3 Flash          | E++ £109             |
| 45Q3 Nicaid         | E++ £89              |
| 45Q4 Nicaid         | E++ £175             |
| 45CT3 Flash         | E++ £59              |
| 50M25 Nicaid        | Exc £119             |
| 60CT1 Flash         | As Seen £125         |
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| 70M25 Flash         | E++ £169             |
| 76M25 Digital       | E++ / Min: £399-£449 |

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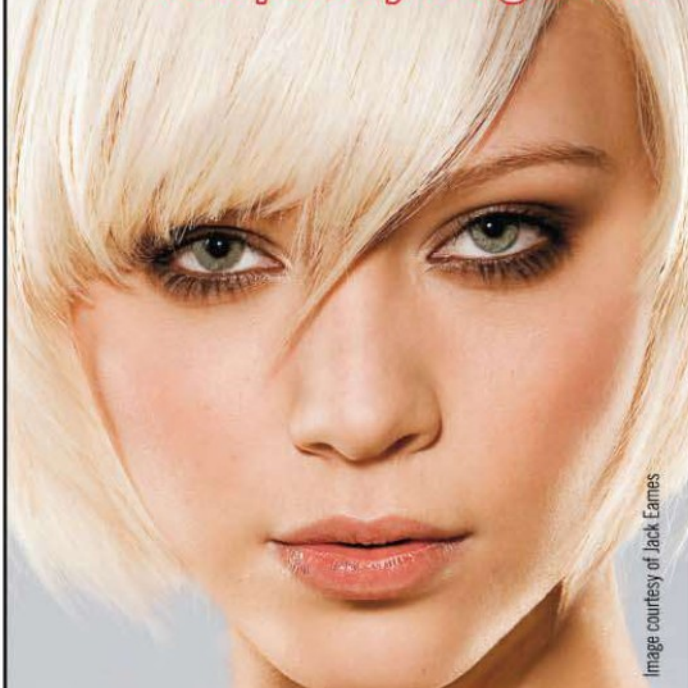


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Holds DSLR and 70-200 2.8 attached with hood. Lower front pocket will support smaller monopods or tripods, drop down tripod cap for larger tripods. Front organiser includes passport pocket. Two side pockets and two stretch pockets. YKK locking zipper sliders. Seam-sealed raincover included. Removable waistbelt. Sized for international carry-on.

Street Walker Backpack £96.95  
Street Walker Pro Backpack £121.95  
Street Walker Hard Drive £142.95

### Thinktank Digital Holsters

Designed for digital SLR cameras, each holster features two vertical lengths to accommodate different sizes of lenses and hoods, both reversed and in position ready to shoot.

Digital Holster 10 £32.95  
Digital Holster 20 £39.95  
Digital Holster 30 £49.95  
Digital Holster 40 £49.95  
Digital Holster 50 £56.95

### Thinktank Urban Disguise Bags

The Urban Disguise™ shoulder bags allow you to travel in style and protect your valuable equipment without drawing attention to yourself. The Urban Disguise™ comes in many different sizes and does not look like a camera bag. They are soft & mold to your body. Designed for DSLRs with pockets galore. 2 models hold 15-17" laptops.

Urban Disguise 10 £49.95  
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Urban Disguise 50 £122.95  
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Urban Disguise 70 (shown) £137.95

### Manfrotto MODO Backpack

This bag offers more than just stylish tripod protection, it has numerous compartments to store camera accessories, batteries, videotapes - even your wallet, passport, waterbottle and mobile phone. At the top is a special padded compartment for your camera and of course, the main compartment holds the MODO. Additional padding lines the rear of the MODO 785 Bag to protect your back from the contents inside.

MODO 785 Bag £33.95

### Cullmann Nanomax 250 Tripod

Feature's a 3-way pan & tilt head, quick release system, comfort leg wraps and comes complete with carrying case. - Weight (g) - 1000. Maximum height (cm) incl centre column raised - 140. Maximum height (cm) without centre column raised - 121. Min height (cm) - 29. Folded length (cm) - 49. Maximum load (kg) - 3. Nanomax 250 MORRIS SAVE YOU £5! £49.90  
Nanomax 260 £74.99  
Nanomax 220 £39.90

### Velbon Geo E430 Tripod

A lightweight yet sturdy carbon fibre tripod with aluminium body that is great for travelling. Comes complete with a Velbon FHD-52Q pan and tilt head. The locking knob for panning is located within the tilt locking knob, this makes the head more compact and allows control of a camera with one hand.

Geo E430 £142.95  
Geo E440L £159.95  
Geo E530 £169.95  
Geo E540 £185.00  
Geo E540L £189.95  
Geo E630 £209.95  
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Geo E640L £219.95

### Morris Photo Backgrounds

Plain background cloths are handcrafted from low-crease poly cotton, making them hard-wearing, washable, and above all easy to use. Choose from 10 different variations and two sizes. The cloths also come with loops on top so that you can pass a background pole through it.

8' x 12' £29.95  
8' x 16' £35.95  
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8' x 12' £34.21  
8' x 16' £44.99

### Lastolite Off Camera Flash Cord

Allows you to use your dedicated flashgun up to 3m away from the camera whilst retaining full TTL flash metering. An ideal way to avoid harsh direct light often associated with on camera flash.  
Flash Cord for Canon Pro £29.99  
Flash Cord for Nikon Pro £29.99

### Enlight Orbis Ring Flash

A revolutionary new lighting accessory which transforms the harsh light from your SLR or DSLR flash gun / strobe to create beautiful, shadowless photos quickly and easily. You don't need any specialised knowledge or technique. The Orbis™ fits to your flash in seconds - no bulbs, no batteries, no training course! The 'one-size-fits-most' dock means that the Orbis™ ring flash fits a huge range of flashes with no need for add-ons. The Orbis™ works with all your camera systems functionality and doesn't stress the fragile hotshoe connection.  
Orbis Ring Flash £185.00

### Kenro Kenair Kit

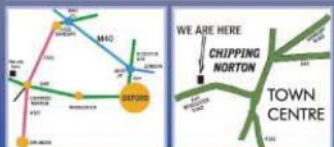
The Kenro Kenair Clean Air Duster emits a powerful jet to remove dust and other unwanted particles from virtually anything - computer keyboards, electronic gadgets, photo negatives and slides etc. The kit comes with a re-usable valve and 360ml cartridge.  
Kenro Kenair Master Duster Kit £14.95  
Kenro Kenair Replacement Cartridge £7.45

### Cokin 'P' Graduated Filters

Complete range of Cokin filters, including graduated blue and graduated grey filters always in stock, as is the graduated fluorescent pink filter & P ND Graduated Kit. Graduated Grey (P121 series) ea £15.95  
ND Grey (P152/34 series) each £11.95

### Plustek 7600i SE Film Scanner

Environmentally-friendly high resolution scanner coming with improved quality and greater power saving. It is a dedicated 7200 dpi scanner for 35mm film, which makes scanning easier, more efficient, and the unique light source gives images more vivid effect and precise color rendering.  
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| Carmarthen Camera Centre           | Carmarthen      | 01267 223355  |
| Chesham Cameras                    | Chesham         | 01494 783373  |
| Chiswick Camera Centre             | London          | 0208 995 9114 |
| Clifton Cameras                    | Dursley         | 0117 9734484  |
| Darlington Photo Centre            | Darlington      | 01325 359744  |
| Ffordes Photographic               | Inverness       | 01463 783850  |
| Harrison Cameras                   | Sheffield       | 0114 2859855  |
| Kingsley Photographic              | London          | 0207 387 6500 |
| London Camera Exchange             | Guildford       | 01483 504040  |
| Morris Photographic                | Chipping Norton | 0845 4302030  |
| Park Cameras                       | Burgess Hill    | 01444 237080  |
| R G Lewis                          | London          | 0207 242 2916 |
| Richard Caplan                     | London          | 0207 807 9990 |
| The Digital Centre/Sunrise Telecom | London          | 0207 323 5441 |
| West End Cameras                   | London          | 0207 387 0787 |
| York Cameras Ltd                   | London          | 0207 242 7182 |
| REPUBLIC OF IRELAND                |                 |               |
| Connors Cameras                    | Dublin          | 0035316777179 |

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| Bass & Bligh                  | Harrrogate      | 01756 796570  |
| Beryl Houghton Cameras        | Coventry        | 02476 224639  |
| Binoculars UK                 | Blackpool       | 01253 300600  |
| Chris Goodhead Photo          | Burton-on-Trent | 01283 561894  |
| Clock Tower Cameras           | Brighton        | 01273 706010  |
| H A Baker                     | Lewes           | 01273 476479  |
| Harpers Photographic (Woking) | Woking          | 01483 756601  |
| Hartlepool Camera Mart Ltd    | Middlesbrough   | 01429 231113  |
| London Camera Exchange        | Derby           | 01332 348644  |
| London Camera Exchange        | Plymouth        | 01752 664894  |
| London Camera Exchange        | Gloucester      | 01452 304513  |
| London Camera Exchange        | Norwich         | 01603 612537  |
| London Camera Exchange        | Reading         | 01189 592149  |
| London Camera Exchange        | Winchester      | 01962 866203  |
| Percival Cameras              | London          | 0208 859 7696 |
| Photo Express                 | Ulverston       | 01229 583050  |
| SRS Microsystems Ltd          | Watford         | 01923 226602  |
| The Digital Camera Shop       | Kettering       | 01536 523243  |
| Tom Dennis Digital Imaging    | Scunthorpe      | 01724 867302  |



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## Ogden Chesnutt

AM I OVERLY CYNICAL OF DOCUMENTARY IMAGERY, OR JUST A PHILISTINE?



**OGDEN CHESNUTT** An avid AP reader since birth, Ogden Chesnutt lives for photography and the sound of a tripped shutter. In the third issue of each month he'll be sharing his photographic experiences and thoughts, as well as his adventures with his camera club friend Eli.

**E**LI thumbs through the latest AP, shaking his head, stopping to gasp, looking at me intently, taking in a mouthful of Guinness, shaking his head again. 'How opportune that the earthquake happened in Haiti just as AP was publishing this article about the American charity photographer who documents the poverty there,' he says, wiping foam from his upper lip (see *Changing lives*, AP 13 February). 'Opportune isn't the word I'd use, but the synchronicity is eerie.' 'You know what I mean,' he sneers. 'Anyway, I can't believe you don't love this. These are some of the best documentary pictures I've seen!' I take a sip of my ale and think it over. I could agree with him, and the night could move on, and we'll hit the river at sunset as planned to take pictures of the golden light glinting off the Thames, but instead I say: 'I have a small problem with documentary photography.' You'd think the break-up of my marriage would have taught me that sometimes it's best just to agree. 'OK, rather a big problem.' Eli puts his pint down and turns the magazine round so the big image of the child weeping on top of a heap of rubbish stares me straight in the face. 'That's my problem,' I say, pointing to it. 'What am I meant to take from this?'

Such an image is undoubtedly moving. But can a dramatic picture like this ever be genuine? I have doubts about the purpose of the documentary photograph, whether we're looking at Benjamin Rusnak's stunning images in AP, the World Press Photo image of the year or even Dorothea Lange's much-lauded 'Migrant Mother'. Maybe I'm naive, but it feels a little presumptuous, and perhaps patronising, for well-travelled photographers to drop in and put someone's life on display.

Documentary photography has a way of taking someone's home and private life and turning it into a public discourse on politics, on right and wrong, or simple voyeurism to see how others live. And this makes me a little uncomfortable.

I recoil a bit when I see the ubiquitous photo essays of poor Afghan villagers. This hot spot *du jour* of social consciousness irks me because even though I know the photographer has the best intentions of shining a light on the plight of others, the inevitable comparison point at heart is the Western Ideal. I don't believe, in most cases, that the photographer *wants* us to hold our culture up as the benchmark for comparison. But we're only human, and that is the inevitable connection we all make. And we make judgements from there. So while more altruistic than the Victorian-era images of 'savages', these picture stories, in my opinion, ultimately feed into the same age-old, tired notion that other cultures are merely failed attempts at being us. And it's always the poor and destitute, never the wealthy elite, who are the subjects of these essays. If only these poor people weren't so exploited they could live like us and be happy, is what the pictures seem to be saying.

Now, to be fair, Benjamin Rusnak documents the basic needs for food and water, which are necessary for survival. So he may be the exception to my curmudgeonly rule. But why should I assume, for instance, that three generations of family who live together under one small roof are unhappy? Consider this: my daughter is visiting

potential nurseries for my grandson in preparation for when she has to go back to work. The hip new thing, she tells me, is for nurseries to place your child in front of a webcam so you can 'spend some quality time' with him on

your lunch break. If villagers in Helmand saw a picture of us doing this, wouldn't they, too, think we have been misled and exploited?

'You are one cynical bloke,' Eli chides. He points to the portrait of a malnourished child. 'I mean, how can you have no empathy for what this kid's going through?'

'I have all the empathy in the world for that kid,' I say, 'and he is certainly exploited. But what that picture and others show me is that the photographer had incredible access. Is that not exploitative, as well? Even if there were no arm-twisting, the subjects' very position in life likely coerced them into granting access under the promise of some kind of relief. Would you like me snapping pictures at your most private and vulnerable? If we photographed the staggering opulence of the upper crust, that, too, might shine a light on life's disparities, but no one ever gets access to them. So I suppose I'm saying that I don't find documentary photography all that more real or authentic than someone sitting for a portrait. It's inherently flawed,' I tell Eli, who closes the magazine and drains the rest of his pint.

'You don't think I read your articles, but I do,' he says. 'All our conversations and outings... you steal these private moments for column fodder. How are you better?'

'What I do is art,' I beam, and as I go to the bar I notice the sun has already set. **AP**

It's always the poor and destitute who are the subjects of photo essays

## Editorial

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